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A WEEKLY JOURNAL

MUSIC AND THE MUSIC TRADES

Twenty-seventh Year.

Price, 10 Cents.

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VOL. LIV.—NO. 13

NEW YORK, WEDNESDAY, MARCH 27, 1907

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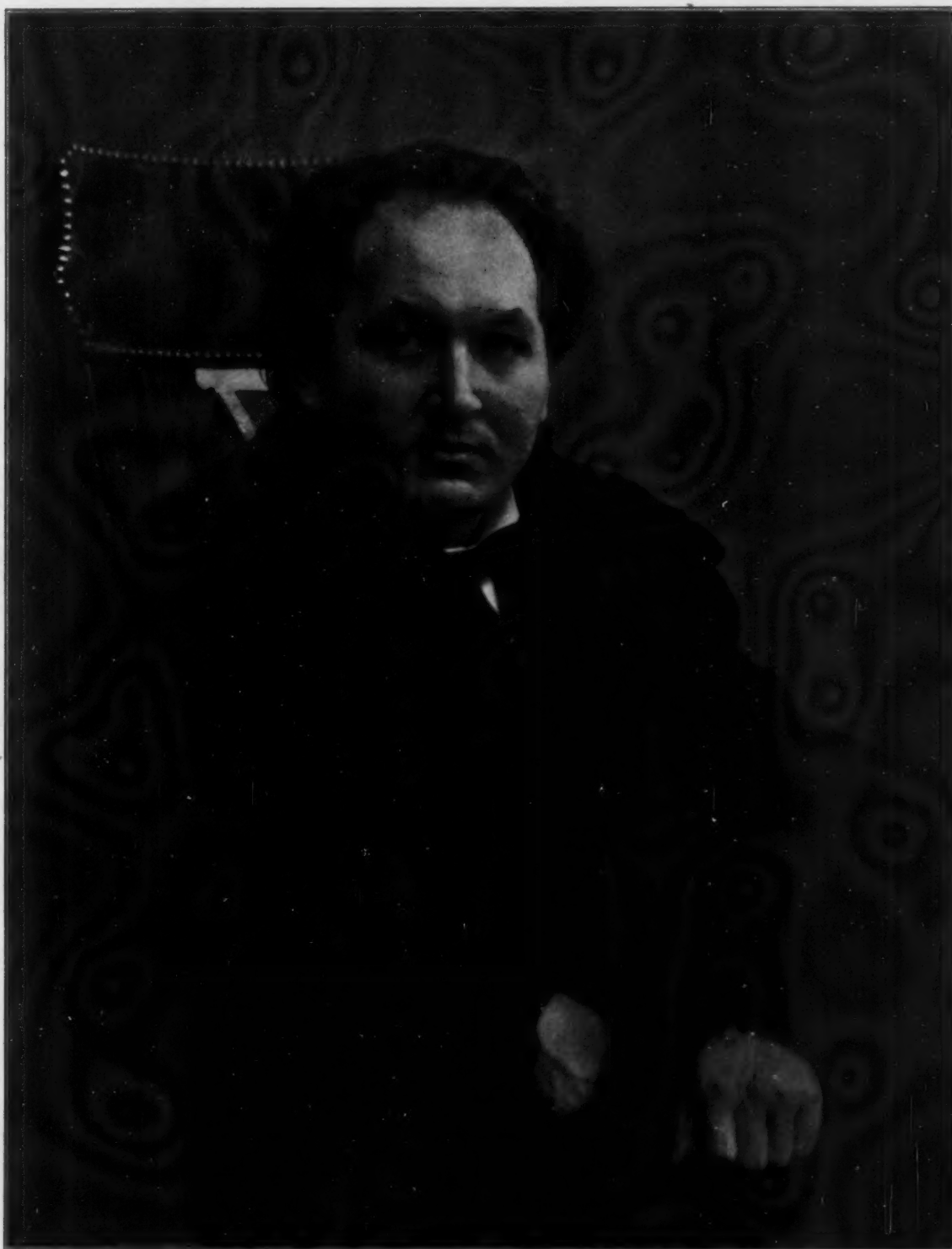


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Violin making is a subject that has interested the world for more than three centuries, and it reached, as is well known, its culminating point in the work of the great luthiers of Cremona, Amati, Stradivarius and Guarnerius. For the past one hundred and fifty years the violin makers of every civilized country have been trying to discover the secret of those great Italian workmen. What is it that gives to those old Italian instruments their wonderful quality and volume of tone? Many theories have been advanced, and modern violin builders have often claimed to have made instruments which are equal in workmanship to the products of the great Cremonese masters. They have, however, all failed to stand the test of comparison with the Italian masterpieces. Among the many facts and fallacies which have been upheld by makers and dealers the world over, four great principles have hitherto been almost universally believed in, and these are as follows:

1—It was believed that the great Italian masters had a secret process of construction, and it was thought that by imitating their instruments minutely the same results could be produced; so the best Stradivarius and Guarnerius violins were taken apart, analyzed and measured to the fraction of a millimeter, which is easily possible with our modern instruments, copied to the minutest detail in point of construction—and, lo and behold! Instead of the mellow, rich luscious tones of the originals, the copies gave forth harsh, discordant sounds, and the tone was, above all, what we call "new." Hence it is clear that the excellence of the old violins did not depend on a secret process of construction alone, otherwise the copy would have sounded as well as the original.

2—Disappointed in the results of their work in this direction, modern violin makers next claimed that it was the age and use that gave the old violins their mellow tone, and some of them stoutly maintained that after one hundred years of constant playing their violins would sound as well as the genuine Stradivari and Guarneri. This theory has now been absolutely disproved; but I will come to that later.

3—Many violin makers have thought that it was the varnish that gave the old Italian masterpieces their wonderful tone, and much time was spent in trying to discover the process of making varnish like that used by the old Italian luthiers. It was generally supposed that each of the old Italian makers had his own secret process of varnish making. Each luthier no doubt had his own recipe, but it is probable that the Italian varnish of two hundred years ago, in its general properties, was well known and not a secret at all, for we find it on many articles of Italian furniture of that period, as well as on violins. Possibly it was so well known that no violin maker of those times considered it worth while to write down the ingredients and a recipe for making it.

4—Some modern makers contend that it was the age of the wood used in making the best Amati, Stradivari and Guarneri that gave them their richness and mellowness of tone, and they maintain that if wood that had been seasoned two hundred years or more were used in making new violins, that the tone would be of the same mellow quality as that possessed by the old Italian instruments, and yet experiments proved that this was not the case.

What, then, was the secret of the master minds of Antonius Stradivarius and Josef Guarnerius?

In Friedrichsfelde, a suburb of Berlin, there lives a physician, physicist and acoustician named Dr. Max Grossmann, who has made a lifelong study of the violin in relation to its acoustical properties. Dr. Grossmann is a

genius, and in addition he has the advantage over all violin makers in that he has enjoyed a thorough scientific education. He went to work on lines totally differing from those followed by any one hitherto. He has always asserted that the famous luthiers of Cremona had an acoustical secret, and that the construction, the varnish, the long use and the age of the wood alone, could not account for the wonderful tonal properties of their instruments. He spent many years of research in trying to discover this acoustical secret. During the course of his experiments Dr. Grossmann made a number of startling discoveries. One is that every concrete object, and quite especially every "Resonanzplatte," as he calls it (literally, resonance-plate) has its own individual tone. To quote his own words: "Jede Resonanzplatte hat seinen Eigenton." This, in itself, is a very remarkable discovery. Dr. Grossmann experimented with a vast variety of objects before he came to this discovery, and, after finally limiting himself to the violin, he found that its two "Resonanzplatten,"



DR. MAX GROSSMANN.

or plates of resonance (or sounding boards), that is, the top and back, had each its own individual tone, and to get the harmonic relation between the two, so as to establish sympathetic vibrations, these two resonance plates, or sounding boards, or whatever we may choose to call the top and back of a violin, must be attuned to each other, that is, they must be so constructed that when the instrument is played the vibrations will be sympathetic and in harmony with each other. This could be compared to tuning the violin. If the A and D strings, for instance, are tuned to a perfect fifth, we have sympathetic vibrations and harmonious sounds. Let the tuning be defective in ever so slight a degree and there will be a discord which jars on the ear. So it is with the violin, avers Dr. Grossmann, and the great secret of the old Italian masters was this "Abstimmung," as he calls it, which consists in a construction of top and back, so that they are in correct harmonic

relation and produce sympathetic vibrations. The tone of a violin thus constructed, according to Dr. Grossmann, must, immediately on completion, be rich, penetrating and in possession of the qualities of the great Italian masterpieces—in short, the tone must be "Italian."

After being thoroughly convinced that his theory was correct, Dr. Grossmann, some ten years ago, tried to interest violin makers in his invention; but they, lacking the scientific education to thoroughly understand him, laughed at it. Finally, however, he found, in Otto Seifert, an expert violin maker who also possessed a knowledge of physics and acoustics. Seifert immediately realized the importance of Dr. Grossmann's discovery and promptly commenced making violins, using this "Abstimmung" theory as a basis. That was nine years ago. He has worked quietly and unobtrusively, and has made, during this time, about one hundred and thirty-five instruments.

A few months ago Dr. Grossmann's theory was explained to Hans Dominik, the well known technician and electrical engineer of this city. He was greatly interested and wrote an article in the "Tag," in which he declared that Dr. Grossmann's theory must be correct. He drew his deductions from the similarity between sound waves and electrical waves. In his article he compared Dr. Grossmann's system of attuning the resonance plates of the violin to an apparatus for wireless telegraphy. In the electrical apparatus the transmitter and receiver must also be in perfect accordance or the message cannot be received. The electricity sets in motion the ether waves, just as the sound sets in motion the air waves. There is a great deal of similarity, he says, between the air waves and the ether waves; both permeate solid bodies, for instance; both go around angles and corners, which is not the case with light waves. Violins built according to the Grossmann theory, he says, must sound well, because the acoustical principle of construction is correct—and so it proves to be.

Some three weeks ago eight of these violins were brought to me by Wilhelm Bettinger, a gentleman who is much interested in the subject of modern violin making. I have never been a great admirer of new violins, but on playing these I was astonished. Their tone possesses absolutely nothing of that new and rough quality which we always associate with new violins. It is smooth, velvety, free, powerful, and possesses all the qualities of the old Italian instruments; and the wonderful part of it is that the violins have that indescribable, mellow, Italian character the very day they leave the workshop. Seeing at once the great possibilities of these instruments and realizing what an enormous gain their advent in the musical world promised, I had interviews with Dr. Grossmann and the violin maker, Otto Seifert, and they both say that the theory of breaking a violin in by long years of playing is erroneous; that, on the contrary, if a violin is so constructed as to establish sympathetic vibrations, it must sound well at once or it never will sound well. I myself have had in my hands instruments made by Stradivarius, Gagliano and others that have not been used at all to speak of, and yet their tone is as wonderful in its velvety richness as that of violins that have seen nearly two centuries of use. I have played eight different violins of Seifert and Grossmann, copies of "Strads," Guarneri and Amati, and I was astonished no less at the uniformity of excellence than at the qualities of tone mentioned above. Each violin has its own individual tone, but the quality is, in each case, superb, and what we call "Italian." The years of practical experience based on this system of making violins have proved that Dr. Grossmann's theory is a correct one. So it seems that the secret of the great Italian masters has at last been discovered, and it is contained in these words, "sympathetic vibrations!" It at once accounts for the fact that the copies of Stradivarius and Guarnerius made in the past did not sound, because the wood used in their construction—that is, the wood for their tops and backs, had in each case their "Eigenton," or own individual tone; being, to the minutest detail, copies of Stradivarius or Guarnerius, they were attuned, not to the requirements of the tops and backs, but to the originals of which they were copies. Hence they naturally did not sound, because, there being no two pieces of wood exactly alike, each violin built upon this theory must be constructed with a view to the individual requirements of its top and back. Herein lies the complexity of violin making. On this principle, and for this reason alone, Dr. Grossmann has not even had his invention patented, because he says no violin maker can by experiment hit upon his system of "Abstimmung." In all other respects of construction Seifert follows minutely the models made by the great Italian violin makers of the seventeenth and eighteenth centuries. The correctness of this system and theory is proved again in the wonderful fidelity of tone in the copies of old Italian violins. As stated above, I have played very fine copies of the works of Stradivarius and Amati, and in each case the tone was individual, yet it had the characteristics of the violins of these great makers.

The violins of Seifert and Grossmann have been played by the world's greatest violinists, including Ysaye, Thomson, Thibaud, Kreisler, Burmester, Musin, Sebald, Van Oordt, Spiering, Marteau and many others within the last

few months, and they one and all, without exception, praise in the warmest terms the wonderful Italian quality of tone, the carrying power and the ease with which they respond to the touch. The universal opinion is that at last a new era in violin making has begun, to the great good fortune of violin players, both amateur and professional, the world over, who cannot pay the exorbitant prices demanded for the old Italian masterpieces.

There can be no question that this invention of Dr. Grossmann, coupled with the fact that he succeeded in finding an expert violin maker who was capable of carrying out his intentions to the letter, is of great importance to the whole musical world, for it places within the reach of all violinists, and in fact every orchestra, string instruments that are equal to the demands of the greatest virtuosi.

The question of the age of the wood in making violins is an interesting one. It has hitherto been supposed that the older the wood—that is, the longer it had seasoned—the better the tone of the violin would be. Dr. Grossmann in this, as in everything, has original theories—theories which he can back up with facts and practical illustrations. He maintains that it is not advantageous to employ wood that has seasoned two or three hundred years and has lost all its sap, but that wood that has seasoned under favorable conditions for from fifteen to thirty years is the best for violin making, and that instruments constructed of such wood will have more elasticity of tone than violins made from very old, dry wood. Investigation seems to prove that Dr. Grossmann is right again. Every violinist has played old Italian instruments that had a certain dryness of tone. It was a tone wholly lacking in elasticity, and this can no doubt be attributed to the great age of the wood. The violins of the old Italians made of wood that had seasoned thirty years are today far superior to those made of wood that had seasoned two or three hundred years. This may well account for the incontestable fact that many old Italian instruments are deteriorating in tone. Dr. Grossmann maintains that all of the violins of Amati, Stradivarius, Guarnerius, Bergonzi, Guadagnini, Maggini and others were better one hundred years ago than they are today because of the excessive dryness of the wood. Another fallacy, according to Dr. Grossmann, is the so called "Einspielen"—literally translated "playing in," but actually meaning getting the instrument mellowed by use. He says the instrument is just as good the day it is made as it ever will be, and that the breaking it in is a pure myth of the imagination, that the ear simply gets used to the tone. Certain it is that our human senses are very deficient, and Dr. Grossmann

claims that there is no greater fallacy in the world than the belief that the violins of Stradivarius and Guarnerius are constantly improving. He says they are deteriorating beyond a shadow of doubt. Anyhow it is high time that a stop be put to the exorbitant prices demanded for these old Italian violins. From ten to twelve thousand dollars is now paid for good specimens of the work of Stradivarius, who, in his day, sold his violins for four louis d'or, or about sixteen dollars. The demand for great solo violins has given to these old Italian instruments a fictitious value because the moderns could not replace them. The discovery of Dr. Grossmann will no doubt influence the



OTTO SEIFERT.

market, and this is of great economical importance to the entire violin playing world.

Leopold Mozart, the father of the immortal composer, conceived the idea of applying scientific principles to violin making one hundred and fifty years ago. In his "Violin

School," published at Augsburg in the year 1756, Mozart senior devoted a chapter to violins and bemoaned the fact that the German violin makers turned out such wretched instruments—"scratch fiddles," as he called them. He believed there was a scientific principle at the basis of tone in building the instruments, and that scientists and mathematicians could discover it if they tried to do so. To quote his own words, in paragraphs 5 and 6, pages 6 and 7 of this interesting old book, which now lies before me:

"It is to be regretted that our modern violin makers take so little pains in their work, and what is more, that each one works according to his own ideas and theories, without having a fixed basis or principle upon which to work. For instance, violin makers, through their experience, assume that when the sides of the violin are low then the top must be more arched; and that, on the other hand, when the sides are high the top must be flatter on account of the tone, in order that it be not too much influenced by the lowness of the sides and top. He knows, further, that the back must be of stronger wood than that used for the top; that the top must be thicker in the middle than at the sides, and furthermore, that a certain evenness in the diminishing and increasing in the thickness of the wood must be considered.

"How is it, then, that violins are so unequal? How is it that one is loud and the other soft in tone? Why has one a sharp while another possesses a woody tone? Because, each violin maker decides the height, thickness and so on by the eye without an indubitable guide, and thus much is left to chance. This is an evil which deprives music of much of its beauty."

These comments on the violin making of his day in Tyrol shows that Leopold Mozart did a great deal of logical thinking. Now observe his prophetic soul in the following, which occurs in the next paragraph:

"In this respect mathematicians could immortalize themselves. The scientist Lorenzo Mizler made a most praiseworthy proposition a few years ago. He suggested founding a society of musical science in Germany, and a beginning was actually made in this direction in the year 1738. It is said to reflect that such noble endeavor to enrich musical science does not find the necessary assistance. The entire world of music could never be sufficiently grateful to a scientific society capable of igniting a spark so useful to instrument makers and in this way enriching the art of music."

Is this not intensely interesting? And has not Dr. Grossmann with his invention reached the goal for which

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Leopold Mozart yearned a century and a half ago? According to the most expert testimony of our time he emphatically has.

The new hall at 45 Wilhelm Strasse, called the "Galerie für Alte und Neu Kunst," was formally opened on Saturday evening with a song recital given by Marcella Lindh. This auditorium is princely in its appointments. The carpeted floor, the sumptuous chairs in plush and old gold, the walls hung with beautiful ancient and modern paintings, the statues and other works of art scattered about, all suggest the salon of a millionaire of taste and education rather than a concert hall. Indeed, it is, as a matter of fact, not a concert hall at all, but a beautiful art gallery in which concerts are given. Everybody appeared in evening dress and the general tone of the affair was social as well as artistic. Marcella Lindh, dressed in an antique costume, sat in a large armchair on a slightly raised platform facing the audience and sang old English, Scotch and Irish folksongs to the changing accompaniment of piano, harp, reed organ, violin and cello.

The second concert at this place was in the form of a piano recital, given by Tina Lerner, the wonderful young Russian pianist, about whom I have already written. This girl of sixteen is a pianistic genius of the first rank. For the past two years a pupil of Leopold Godowsky, she has acquired much of that phenomenal artist's magical touch, infallible technic and refinement of interpretation. Her program consisted of Handel's E major "Thema con variazioni," the Rameau-Godowsky tamborin in E minor, Schubert's F minor impromptu, the G minor ballade, G sharp minor study in thirds and six preludes by Chopin, Borodine's "Au Couvent" and Scriabine's D flat major etude and two Liszt numbers, the second concert study and the Spanish rhapsody. The audience was composed largely of Russians, including Sergei Kusnezsky and his wife, the composer Glière, Dr. Lubowsky and wife, Eugene Malmgren and Marie Barinow-Malmgren, Boris Loutzky, Mrs. Godowsky and many others. The young artist's success was immense and she added to her program two encores—the Schulz-Evler elaboration of the "Blue Danube" waltz and

Scriabine's exquisite poem in F sharp major. The young Russian received an ovation at Baden-Baden, where she recently played in the presence of the Grand Duke and his court.

Henri Marteau is a veritable apostle of the new, and is an interpreter after the heart of the modern composer; he plays more new concertos than all the other violinists together. Marteau sacrifices himself in the interest of unknown contemporary composers, and for this he deserves the greatest credit. At the fourth extra symphony concert of the Mozart Orchestra, which was given on Monday under the conductorship of Fritz Steinbach, Marteau introduced a violin concerto by Joseph Lauber, the young Geneva composer. Lauber is not a man of great originality of invention, yet he offers much of interest. This work, a big three movement concerto, is thoroughly symphonic and modern in character, somewhat heavily instrumentated and broad and serious in its treatment of the solo instrument. The skillful employment of sixths in the first movement and of thirds and other forms of double stopping in the opening of the finale show that the composer has a knowledge of the violin. There are also some effective cantilena parts. Marteau played the work magnificently and scored a brilliant success. Contrary to the custom of symphonic concerts, he added an encore, the Bach E major prelude.

These concerts have been rechristened "The New Philharmonic Concerts." Steinbach gave a superb rendering of the Beethoven "Coriolan" overture, the Brahms E minor symphony and his own arrangement of Mozart's eight German dances for small orchestra. The music of these is charming in its naive simplicity and three of them, "The Canary Bird," "The Organ Grinder" and "The Sleigh Ride," with its characteristic jingling of sleigh bells, made a big hit. As a Brahms interpreter Steinbach is one of the elect and he gave a rousing performance of the fourth symphony.

Anton Foerster's piano recital drew a large audience to Bechstein Hall on the 5th. Foerster is a pianist who takes his art very seriously, and whether he plays Bach or Chopin,

Beethoven or Liszt, Schubert or Brahms, he approaches each composer in a reverential spirit and endeavors with success to penetrate into the inner meaning of each one and to give in his interpretations of their works the best he has to offer as a reproductive artist. In other words, his art is a religion to him, and of no one can more be said. In his playing of Beethoven there was reverence and understanding. Two sonatas, op. 27, Nos. 1 and 2, were admirably given, both from a musical and a pianistic view. In the adagio sostenuto of the well known "Moonlight" sonata he displayed great composure and the allegretto was given with grace and charm. Foerster has a very big technic, so that difficulties of execution have little significance for him. This was shown in the big Chopin A flat polonaise, of which he gave a commanding performance. The nocturne, op. 36, No. 1; the impromptu, op. 36, and the A flat ballade also found splendid renditions at his hands. The remainder of his program consisted of Liszt's legend, "St. Francis Walking on the Waves," a Schubert impromptu, op. 90, No. 3, and Liszt's transcription of Mendelssohn's "Wedding March" and "Dance of the Elves," from the "Midsummer Night's Dream." Foerster's playing called forth storms of applause.

On the same evening Alexander Heinemann gave a recital of Loewe's songs and ballads. The great baritone has a large following here and Beethoven Hall was sold out. There are three concert baritones in Germany who sing to sold out houses whenever they appear in Berlin, and these are Wüllner, Heinemann and Messchaert. Heinemann's program contained fourteen songs in four groups, namely:

1. "Der seltene Beter," "Wie nützliche Heerchau," "Die Reigerbeize."
2. "Der Woywode," "Geisterleben," "Abendlied," "Gutmann und Gutweib," "Hinkende Jamben."
3. "Saul und Samuel," "Harald," "Süsses Begräbnis," "Trommelständerchen."
4. "Archibald Douglas," "Prinz Eugen."

In some of these, as for instance in "Der Woywode," "Saul und Samuel," "Archibald Douglas," Heinemann is inimitable. In point of vocal material he leads all of his German baritone colleagues of the concert stage. He also has a large fund of temperament, and his readings breathe forth intelligence, good taste and soul. Very effective was his singing of "Süsses Begräbnis," a touching little ballad in "Volk-tone." The humor of his rendering in "Gutmann und Gutweib" and in "Hinkende Jamben" was delightful. Heinemann is a great artist and a remarkable combination

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of singer and musician. It is a curious fact that all of the three greatest concert baritones in Germany, Wüllner, Heinemann and Messchaert, formerly played the violin and all three of them were for a time in orchestras, thus acquiring a practical musical education that now stands them in good stead. I have often noticed that singers who have played the violin always have a superior cantilena.

Heinemann gives another popular recital in Beethoven Hall on April 10, when he will sing Lieder by Schumann, Schubert, Brahms and Franz.

Miss Haring writes of the following concerts:

"Florizel von Reuter, a talented young violinist, who has studied with Theodore Spiering and Henri Marteau, was heard at Mozart Hall, assisted by the Mozart Orchestra, on Saturday evening. This young artist, in many respects, merits the reputation he has already won for himself in the musical world. His bowing is good—free and supple, his left hand work is facile and brilliant, even if not altogether reliable. It is at once apparent that he has ideas of his own, and with his commanding style and beautiful tone it can hardly be doubted that he will later acquire more absolute sway over his instrument. I was only able to hear the last number of the program, the Tchaikovsky concerto, which is not the work to display him at his best. Indeed, I was told that he appeared to far greater advantage in Bruch's Scottish fantasy and the Saint-Saëns B minor concerto, the other selections which made up his program. The young artist was very cordially received and many times recalled.

"On Thursday Issay Barmas, principal teacher of the violin department of the Klindworth-Scharwenka Conservatory, introduced yet another wonderful pupil to Berlin. This was Maximilian Ronis, a Viennese, of some fifteen or sixteen years, who, together with Julius Wolfsohn, a youthful pianist, concertized in Beethoven Hall. There are many full fledged violinists who would envy young Ronis his tone—and the number who are even his equal in this, as regards the quality, are few. He has still to overcome a slight tendency to tremolo, but taken as a whole, the performance of this boy was wonderful. His selections were the first movement of the Bruch D minor concerto, the E major concerto, No. 2, by Bach; 'La Folia,' by Corelli-Léonard; the Bach 'Air' and two Brahms-Joachim Hungarian dances. Toward the end of the evening he seemed tired and did not do himself justice, but both Bach numbers and the Corelli-Léonard were admirably rendered.

Not alone that Ronis is both musical and artistic, he is also technically gifted; his left hand work is swift and certain, and his bowing is artistic. He also possesses the power of enthusing his audience and he received an ovation equaling those usually only awarded the best known artists and world favorites.

"Julius Wolfsohn also made a very good impression. He was heard in the Bach fantasy and fugue in A minor, four Chopin numbers, a novelty in the shape of an etude by Szymanowski, which was received with scant favor, and the Wagner-Liszt 'Isolde's Liebestod.' Mr. Wolfsohn possesses poetry and he plays with much charm. He made a mistake in selecting the Chopin F sharp minor polonaise, which is beyond him technically, but the A minor mazurka was very well played. Mr. Wolfsohn, though somewhat overshadowed by Ronis, yet managed to secure a hold upon his audience and was enthusiastically applauded."

Theodore Spiering has been engaged to play at Regensburg at a concert in which Anna Herzel-Langenhau, the distinguished Munich pianist, will also appear.

Ferruccio Busoni has decided to accept the position of director of the Master School of Piano at Vienna. He has arranged to go there once a fortnight, so that his Berlin activity will not be seriously affected, and what threatened to be an irreparable loss to this city, has, for the time being, happily been averted. Busoni has consented to the arrangement for one year only, and at the expiration of that period he may possibly settle in Vienna, or he may discontinue the work altogether.

Etelka Gerster gave a soirée at her house on Saturday evening, when we were treated to interesting and varied musical offerings, mostly by her pupils. Frau Berta Bloch-Jahr sang "Wehmüt" and "Liebhaber in alle Gestalten," by Schubert; "Meine Mutter hat's gewollt," by Otto Lessmann; Gernsheim's "Sturmwind" and Rubinstein's "Gelb rollt mir zu Füßen." Fräulein Birgit Engel sang the aria from "Pagliacci" and Arditi's "L'estasi." Julia Culp, one of Madame Gerster's most distinguished pupils, sang with beautiful voice and soulful interpretation some Lieder, and the young Italian pianist, Gastone Bernheimer, played several piano soli. After the concert a sumptuous repast was served, and then Adams' charming comic opera, "Der Nürnberger Puppe," was given. A stage had been built in Madame Gerster's music room and the singers all appeared in appropriate costumes. The part of Cornelius, the me-

chanic and toy merchant, was taken by Walter Zeeden; that of his son Benjamin by Käte Hagen, and the roles of Heinrich and Bertha were performed by Marie van Beekum and Gertrud Gross. The production was excellent and displayed the splendid schooling of the young artists. Among the guests were: Professor Eberlein, the eminent sculptor, and Madame Eberlein, Otto Lessmann and his daughter Eva, Conrad Ansorge and wife, Hermann Fernow, Frau Wolff, Frau Sarcedoti, Blanche Marchesi, and sixty others.

Dr. Joseph Joachim has been elected an officer of the French Legion of Honor.

Another young singer chosen by George Musgrove, the Melbourne impresario, for his Australian operatic tour is Elspeth Kühnke, a pupil of Blanche Corelli at the Stern Conservatory. She will appear as Agathe, Hänsel, Elsa, Pamina and in other youthful dramatic roles. She has a charming voice and I have mentioned it before in these columns in writing of Stern Conservatory performances. Director Holländer was at first disinclined to allow one of his best singers to go so far away, in the face of the brilliant opportunities in Germany, but the offer made by Mr. Musgrove was not one to be lightly refused. The young artist and her mother sailed the beginning of the month.

ARTHUR M. ABELL.

The Berlin Music Week.

SATURDAY, MARCH 2.

Beethoven Hall, Elyda Russell, vocal.
Bechstein Hall, Alfred Reisenauer, piano.
Mozart Hall, Florizel von Reuter, violin, assisted by Mozart Orchestra.
New Art Gallery, Marcella Lind, vocal.
Singakademie, Gerhardt Schjelderup, composition evening, with Philharmonic Orchestra.
Royal Opera, "Das war ich," "Cavalleria Rusticana."
Comic Opera, Hoffmann's "Erzählungen."
Lortzing Opera, "Merry Wives of Windsor."

SUNDAY, MARCH 3.

Beethoven Hall, Marcel Salzer, comic.
Philharmonie, Philharmonic "Pop."
Large Hall of High School, St. Ursula's Female Choir.
Royal Opera, "Die Puppenfee," "Carmen."
Comic Opera, "Tosca."
Lortzing Opera, "Glockchen des Eremiten."

MONDAY, MARCH 4.

Bechstein Hall, Jadwega Cukier, piano.
Mozart Hall, fourth New Philharmonic concert, under direction of Fritz Steinbach; soloist, Henri Marteau, violin.



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TUESDAY, MARCH 5.

Beethoven Hall, Alexander Heinemann, vocal.
Bechstein Hall, Anton Foerster, piano.
Mozart Hall, Marta Behnke-Sellin, vocal; Sergei von Bortlewicz, piano.
Singakademie, Emmy Rintelen, vocal; Lilly von Roy-Höhen, piano.
Philharmonie, Philharmonic "Pop."
Royal Opera, "Salome."
Comic Opera, "Tosca."
Lortzing Opera, "Glöckchen von Eremiten."

WEDNESDAY, MARCH 6.

Beethoven Hall, Julia Culp, vocal.
High School Theater Hall, Jenny Behrens, vocal.
Mozart Hall, Frederic Lamond, piano.
Philharmonie, Philharmonic "Pop."
Philharmonie (small hall), Greta Benser-Bruhn, piano.
Singakademie, Florian Zajic Heinrich Grünfeld, assisted by Elena Gerhardt and Prof. Arthur Nikisch.
Royal Opera, "Die Verlobung bei der Lanterne," "Coppelia."
Comic Opera, Hoffmann's "Erzählungen."
Lortzing Opera, "The Mikado."

THURSDAY, MARCH 7.

Beethoven Hall, Maximilian Ronis, violin; Julius Wolfsohn, piano.
Bechstein Hall, Gertrud Scheibel, piano.
Mozart Hall, Alfred Steinmann, orchestral evening, with Mozart Orchestra.
Philharmonie, Berliner Liedertafel, assisted by Susanne Dessoir.
Singakademie, Johannes Messchaert, vocal.
Royal Opera, "Die Stumme von Portici."
Comic Opera, "Tosca."
Lortzing Opera, "Merry Wives of Windsor."

FRIDAY, MARCH 8.

Beethoven Hall, Concert Society of the Emperor William Memorial Church.
Bechstein Hall, Marie Dubois, piano.
Mozart Hall, Henri Marteau, with Mozart Orchestra, for the benefit of the Mozart Orchestra Pension Fund.
Singakademie, Elizabeth Schumann, vocal.
Royal Opera, "Das war ich," "Faule Hans."
Comic Opera, "Carmen."
Lortzing Opera, "Daughter of the Regiment."

American Singer for Vienna.

Mrs. Cahier-Black, formerly of New York and recently brilliantly successful in opera abroad, has just been engaged under a long contract for the Vienna Opera, beginning in April.

Grienauer Quartet Engagement.

The Grienauer Cello Quartet has been engaged to play at the spring concert of the Beethoven Singing Society of New York, on the evening of April 7.

MUSIC AT THE NATIONAL CAPITAL.

WASHINGTON, D. C., March 30, 1907.

The Washington Choral Society devoted its last concert on March 5 to a program of ecclesiastical music. The soloists were Alice Merritt Cochran, soprano; Grace Munson, contralto; Cecil James, tenor, and Julian Walker, basso. The director was Sydney Lloyd Wrightson, who has since been appointed director of the music at the Jamestown Exposition—a signal honor.

The opening number was the old Jewish chorale, "Kol Nidrei." Following this was Protestant music, selections from Bach's "Jesu, Blessed Treasure," while Rossini's "Messe Solenne" was offered to represent Catholic music.

March 8 brought back Madame Schumann-Heink in a varied and well selected program, though many of her songs have been sung by her here several times.

Society has enjoyed a treat not yet given to the general public in the delightful singing of Cecil Fanning, a young baritone, who was heard for the first time in Washington at a musicale given at the home of Mrs. Herbert Wadsworth, March 14. The following day he gave a recital at the home of Mrs. Duncan McKim. He was admirably accompanied by H. B. Turpin.

The Kneisel Quartet gave a fine program at the New Willard on March 15. It was the last concert of the season and of the quartet as now made up, as Mr. Schroeder leaves for Germany in the spring, much to the regret of his more than numerous admirers in this city.

Mrs. Shotwell-Piper, Elsa Fischer and John A. Finnegan, all of New York, are the soloists announced by the Washington Sängerbund for Sunday night.

The Genius of Hammerstein.

(From the New York Evening Post.)

When Mr. Conried was made manager of the Metropolitan Opera House he forthwith began war on the great prima donnas who were the glory of that institution. One after the other, Calvé, Eames, Nordica, Gadski, Schumann-Heink, were eliminated. He was able to do this because of Caruso. To be sure, toujours Caruso meant always Italian opera; but what of that? Who cared, except the Wagner cranks? When Mr. Conried put Morena and Ternina on his list of dramatic sopranos he must have known what was no secret in the profession, that neither of those singers would or could come. He ought to have known that Fleischer-Edel would not be rated here as an artist of the highest rank. But all this helped to keep out the

greatest dramatic soprano of the time—Mme. Nordica, a singer, the non-engagement of whom during the present season was an exhibition of incomprehensible stupidity. Not only was she needed for the Wagner rôles; she is a singer as versatile as Dippel, and able, like Jean de Reszké, to do first class work in Italian and in French as well as in German opera. Conried offered her twelve appearances, which was little short of an insult. He waited till the eleventh hour before he engaged Gadski and Schumann-Heink, and then he talks about having more Italian operas next year and prates about a decline of interest in German opera!

Conried's mistakes are the opportunity of Hammerstein. He has engaged Nordica for next season, for Italian, French and German opera. He is negotiating with Schumann-Heink. He will have Renaud again, a splendid dramatic singer, in German operas, as well as in French. He has Campanini, who will, there is every reason to think, delight New Yorkers as a Wagner conductor, and he will probably have Calvé, too. Mr. Hammerstein is obviously a man who understands his business. His very tempting opéra comique plans have been spoken of before. He deserves, and doubtless will have, a large subscription for next season.

There is one thing to be said for Mr. Conried. He has among his chief advisers men who are notoriously and violently hostile to German opera. Has he to thank them for the present predicament? Would Jean de Reszké, who is spoken of as his possible successor—and it would be the artistic salvation of the Metropolitan—allow himself to be so influenced as to exclude "Die Meistersinger," to talk of having no Nibelung cycle next year, and to continue to make of the Metropolitan a mere "Caruselle?"

American Institute of Applied Music Concerts.

March 8 there was a concert by the piano, violin and vocal students of the American Institute of Applied Music, when works by Beethoven, MacDowell, Hahn, Mendelssohn, Johns, Bach, Foote, Bungert, Hubay, Harris, Mager, Moszkowski were played and sung by Alta M. Tucker, Mrs. A. L. Slaten, Florence Harvey, Lawrence Sammis, Eleanor Lindley, V. Melville, Hart Bugbee, Mrs. A. W. Davis, Natalie Easterby, Helen Todd and Ethel Peckham. March 16 the recital rooms were thronged with an invited company, including the numerous students, who heard the Flonzaley Quartet play, by courtesy of Edward J. de Copet. The quartet played the quartet in B flat by Mozart, and a novelty, Sinigaglia's quartet, op. 27, the latter a very melodious work in the conventional four movements. Closest attention was paid to their playing, and appreciation was expressed both by word of mouth and in applause. Of highest educational interest, this institute frequently gives its students opportunity to hear the best, so bringing about deeper knowledge of music in its various forms.

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CABLE AND TELEGRAM ADDRESS, "DELMARHEIDE."
PARIS, March 11, 1907.

Marie Delna, celebrated as one of the most prominent members of the Paris Opéra Comique—until her marriage some two years ago, when she retired from public life—was yesterday afternoon received with acclamations and cries of "bravo" when she appeared upon the scene or stage of the Colonne Orchestra at the Théâtre du Châtelet. The house was packed and expectation ran high with feverish excitement; the great contralto, however, remained cool, collected and calmly confident of her powers. After the overture to the "Carnaval Romain," by Berlioz, and a beautiful rendition of the Saint-Saëns symphonic poem, "Le Rouet d'Omphale," by the orchestra, Marie Delna gave an interpretation of "La Guerre," a fragment from Alfred Bruneau's "L'Attaque du Moulin," with which she simply carried the house by storm, and little wonder, for the artist found herself on original ground in the role of Marceline, created by her at the Opéra Comique when the opera was first produced there in the autumn of 1893.

"Ah! la guerre, l'horrible guerre!

Je l'ai vue! Oh! oui, j'en ai trop souffert,

C'est le châtement de la terre

Que Dieu punit par la flamme et le fer!"

Such were the opening lines of verses extracted from "The Attack on the Mill," with which Delna thrilled her audience. The book of the opera, a lyric drama in four acts, from the pen of Louis Gallet, is based on a novel by Emile Zola.

Madame Delna continued her march of triumph through the second part of the program, singing in the "Symphonie

Légendaire," by Benjamin Godard, a work numbered 99, dedicated to his mother by the composer, and which was first performed in December, 1886, at one of the Colonne



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concerts. This legendary symphony is one of the most important works written by Godard; not so much in the sense or form of a symphony, however, for it more nearly

resembles an orchestral "suite" than a symphony, intermingled with vocal numbers for soprano, contralto, baritone and chorus—poetic, picturesque and descriptive throughout. The extension of Delna's upper voice easily enabled her to sing the soprano part as well as that written for contralto, and the success achieved in both culminated in a tremendous ovation for the singer.

Preceding the symphony, which filled the second part, was heard a repetition of Charpentier's "Impressions d'Italie," written by the composer while in Rome, at the Villa Médicis, during his Italian sojourn as a winner of the Grand Prix de l'Institut in 1887. This work is stamped with the youthful enthusiasm of the composer and contains a number of beauty spots.

Emil Sauer, who has been having everything "his own way," pianistically speaking, this past week, repeated at yesterday's Conservatoire concert the success he enjoyed there the Sunday previous, when he played the Schumann piano concerto. During the week this tall and mighty pianist from Vienna gave two recitals at the Salle Erard which, for genuine enthusiasm, it would be next to impossible to duplicate. The people were simply wild with delight. Again, when Sauer visits Paris, he should not fail to provide himself with an enormous basket or a cart, into which he could gather and transport the numerous bouquets of flowers hurled at him, and which he collects with apparent gusto full of humorous smiles. Sauer's choice of composers was rather the conventional one followed in making recital programs—from Bach, Beethoven or Brahms, with Schubert, Schumann, Mendelssohn, through Chopin, via Sauer, to Liszt; but, while it was the same, it was different, as Americans would express it, and the "difference" was very great compared with most other pianists, for Sauer is a genius and a giant, towering above many others. He possesses a technic that stops at nothing; yet this wonderful accomplishment is but a means to a higher end—music—and therein lies the real and enduring charm of Emil Sauer's piano playing—a charm and a pleasure alloyed by naught but joy!

Yesterday's program at the Conservatoire contained, besides the Schumann piano concerto, among other things, the Beethoven "Léonore" overture; "Harold in Italy," symphony by Berlioz; choruses à capella, etc.

The Lamoureux-Chevillard concert, at the Théâtre Sarah Bernhardt included in yesterday's program the fourth symphony by Beethoven; "Snégourochka" (The Girl of Snow), an orchestral suite by Rimsky-Korsakow, first audition; the Liszt E flat piano concerto, performed by Fernand Lemaire; "Mort et Transfiguration," symphonic poem, by Richard Strauss; prelude to Act III of "Tristan and Isolde," Wagner, and ending with the "Bacchanale," from "Samson et Dalila."

Marthe Leman, pianist, and Elsie Playfair, violinist, each a "premier prix" of the Conservatoire, gave a concert together at the Salle Erard, assisted by M. Plamondon, tenor, that resulted in a huge success for the youthful artists. In this concert Milles Leman and Playfair made no attempt to pose as soloists, although both are known as shining lights of virtuosoship high up in the musical firmament.

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ment—particularly the violinist, who halts at nothing in the way of technical difficulty. The program, so far as the numbers of the concert givers were concerned, consisted of sonatas for their respective instruments ensemble, namely, the "Kreutzer" of Beethoven, interpreted with a breadth of style that bordered on the orchestral, furnishing unmistakable evidence in the case of Miss Playfair that her violinistic training had been broadened and vastly improved through her three years' experience as one of the leading violinists in the Colonne Orchestra. This same Beethoven sonata has been played many times before in Paris, by renowned and older musicians, but rarely in a more satisfactory manner than by Elsie Playfair and Marthe Leman. Two other sonatas, one of Brahms in G major, op. 78, and the other in A major, op. 13, by Gabriel Fauré, were treated in like manner—with technical finish, a classical breadth and musical expression generally that left nothing to be desired.

M. Plamondon lent vocal variety to the program by his singing of an air from Dalayrac's "Esclave Persane," and two melodies, "Le Sentier" and "Sérénade," by Gédalge, which selections he delivered with much taste, and which were well accompanied by Jean Marson.

M. and Mme. Albert Blondel, on Saturday evening, gave their second soirée musicale this season. It was a brilliant affair musically and socially, the program and the guests being of quality and distinction. In the list of composers the name of Ch. M. Widor had the position of honor, in recognition of which he himself presided at the piano. Mlle. Borgo, of the Opéra, and M. De Vriès, of the Opéra-Comique, appeared to advantage in a duo from the opera "Bravo," by Salvayre, and in a second concerted number from "Les Pêcheurs de Saint-Jean," an opera written by M. Widor—besides singing several solo selections each. Léon Delafosse, the young society pianist, created a sensation by his brilliant virtuosity, his opening groups being Chopin's "Chant Polonais" and the well known D flat prelude, followed by the Rubinstein "Tarantelle"; a later group played by Delafosse, consisted of a romanza by Widor, sarabande of Debussy, and a paraphrase on the "Valse des Fleurs" by Tchaikowsky-Grainger. This last piece (which, by the way, is an excellent test of a pianist's technical ability), Mr. Delafosse performed with so much dash and authority, that he was called repeatedly to acknowledge the enthusiastic applause. Mlle. Linder, a graceful harpist, and M. Blanquart, a talented flutist, contributed a lament and an intermezzo from the pen of (a graceful musician just departed) Alphonse Duvernoy and other duos by Widor.

Among those present were: Princesse de Brancovan, Comtesse René de Béarn, Marquises de Saint-Paul and de Pracomtal, Comtesses de Becdelièvre and de la Laurancie, M. and Mme. George Mallet, Mmes. Heugel, Jameson, M. and Mme. Léon Geoffray, M. and Mme. de Saint-Quentin, M. and Mme. Jacques Durand, MM. Gabriel Fauré, Widor, Salvayre, de la Nux, Moszkowski, Dubois de l'Estang, M. and Mme. René Lara, Mariani-Masi, MM. Baldelli, Hasselmans, M. and Mme. della Torre, M. and Mme. Alexis Rostand, etc.

The epidemic of influenza still rages in Paris, counting among its latest victims the name of Alphonse Duvernoy, the accomplished composer and professor of piano at the Conservatoire, who died here on Thursday of last week. Victor Alphonse Duvernoy was born in Paris August 30, 1842. He was one of the most brilliant pupils of Marmontel and of Bazin at the Conservatoire, where he took a "premier prix" for piano in 1855. In 1869 he founded a series of chamber music-soirées, with Léonard as first violinist. The city of Paris awarded him a Grand Prix in 1880 for a dramatic poem, entitled "La Tempête." He was

the author of a piano concerto, a lyric scene called "Clopâtre" and of other compositions, besides two operas—"Sardanapale," produced at Liège in 1892, and "Hellé," given in 1896 at the Paris Opéra. At the Conservatoire Alphonse Duvernoy was head professor of a class in piano playing and was a Chevalier of the Legion of Honor. He had also been musical critic for fifteen years on the République Française. As a man and a teacher Alphonse Duvernoy was greatly beloved by his numerous friends and pupils, and will be deeply mourned by all who had the good fortune to know him. He came of a musical family, several members of which had been connected with the National Conservatoire, and where his brother, M. Edmond Duvernoy, is professor of vocal culture. Among the latest successful pupils of Alphonse Duvernoy is Lucie Caffaret, the gifted young girl who last year, at the age of twelve, carried off a "premier prix" at the Conservatoire, and for whom the teacher predicted a bright future. The funeral obsequies took place yesterday in the Church of Saint-Esprit, Rue Roquépine.

Madame Marchesi resumed her musical receptions last Sunday afternoon, when a delightful program of lieder and arie was executed by pupils of the celebrated maestra. Among the invited guests were many persons of musical note.

Frieda Hoffmann, who is hardly eighteen years old, passed examination at the Royal Academy of Music, London, receiving a diploma for excellence in singing and being offered a three years' scholarship. She preferred, however, to remain in Paris under the tuition of King Clark. Miss Hoffmann will be heard in London drawing rooms during the season.

King Clark, by the way, since the beginning of the year has been giving as many as 108 lessons a week. His teaching time is now completely filled from 9 o'clock in the morning to 7 in the evening, which means that he is giving eighteen half hour lessons six days of the week. Mrs. King Clark, too, is getting her teaching hours filled up, having already begun to limit the number of her pupils.

Elizabeth Dodge will sing on March 27 with the Casino Orchestra at Ostende; she is engaged to sing "Caro nome" ("Rigoletto") and the "Mad Scene" from "Hamlet." From Ostende Miss Dodge will proceed to Constantinople to sing in the "Elijah" with a society composed of English and Americans. On her return from Constantinople, about the middle of April, this singer will resume and continue her vocal work until she goes to London for the "season," where she will give a recital and be heard in many at homes and musical affairs. Miss Dodge is an enthusiastic pupil of King Clark, with whom she has been studying diligently the past year.

At last night's Students' Atelier Reunion the gifted composer-pianist, F. de Faye-Jozin, was responsible for nearly all the music noted in the program—trios for flute (replacing violin), cello and piano (MM. Puyans, Delhay and the author), soli for flute and for cello and for piano—all these instrumental numbers being selected from the works of this well liked composer, who in each case presided at the piano. Madame de Faye-Jozin is a brilliant as well as a musical pianist. George Nelson Holt varied the program with several well delivered vocal contributions, and the Rev. Mr. Shurtleff took "The Impetus of Ideas" with which to buoy up the students.

Edward Falck has completed his series of musically illustrated lectures on Wagner, which he has been delivering at the King Clark studios, the last lecture being on "Par-

sifal." Mrs. Edward Falck has presented the happy young chef-d'orchestre with a bouncing baby boy, who was immediately named Richard III in honor of the great composers, Wagner and Strauss!

With today's letter a rare picture of Charles Garnier, the celebrated architect who designed the Grand Opéra here, is shown. The bust monument of Garnier in the Place de L'Opéra is familiar to all Paris visitors.

DELMA-HEIDE.

Music in Syracuse.

310 NIXON STREET.
SYRACUSE, N. Y., March 14, 1907.

A recital by Herbert Witherspoon, Tuesday evening, completed the series of public recitals by the Morning Musicals for this season. Witherspoon's place among contemporaneous singers needs no comment here. From the standpoint of pure intellect, adequate training and technical finish there is little to be desired, even though the natural vocal equipment is not great. When Mr. Witherspoon essays to compile a program having in mind historical sequence and logical arrangement the result is admirable, as was the case Monday evening, when he sang five groups, comprising old, airs, classical and modern German, modern songs in English, modern French and Russian songs, and old and new folksongs. A wide variety of styles were included, so that the singer had opportunity to show the range of his temperamental and interpretative power. Louis Baker Phillips, at the piano, gave careful and consistent support to the singer.

The Morning Musicals, and in fact, the whole body of musicians in town, deserve congratulation on the fact that the last two concerts by the Syracuse Symphony Orchestra resulted in a neat sum on the right side of the ledger. Such a happy result from the first appearance of the Syracuse Orchestra speaks well for the quality of the work musically and the interest which a project for more and better music meets from the local public.

The Liederkrantz have announced April 15 as the date for their next concert. Leopold Winkler, pianist; Madge Leland, violinist, and a prominent soprano will be the soloists. Under the direction of Albert Kuenzlen, the chorus is preparing Grieg's "Landerkenung," "Friedrich Rotbart" and several à capella songs. An interesting program is promised.

Admirable special music programs are being given this winter by several of the central churches. Mrs. Richard Grant Calthrop, at the First Presbyterian; Harry L. Vibbard, at the Park Church; Mrs. Vibbard, at the Fourth Presbyterian, and Adolf Frey, at Plymouth Church, have been presenting programs of special interest. At St. Paul's Episcopal Church a large chorus, under George Kasson van Deusen, give well known choral works once each month.

FREDERICK V. BRUNS.

Birdice Blye in the Empire State.

Birdice Blye, the pianist from Chicago, has been well received at her recitals in New York City and State. Since her recital at Mendelssohn Hall some weeks ago Madame Blye has given special recitals for the National Arts Club and the Rubinstein Club. She has had a number of private engagements, all of them interesting and remunerative. Monday, March 18, Madame Blye left the metropolis for a tour up the State. Her spring bookings include appearances before clubs in the East and West. Madame Blye's unconventional programs are eagerly studied by aspiring young pianists of both sexes, and the ambitious amateur, likewise, is fond of taking into account the lists prepared by this highly gifted and charming artist.

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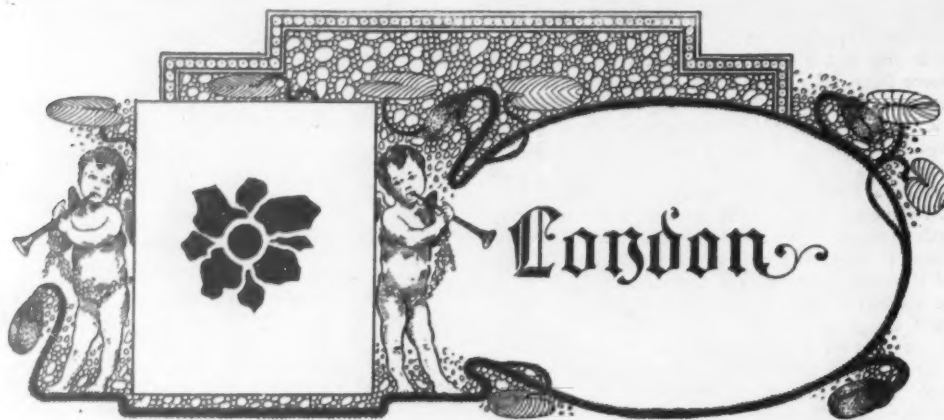
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35 WEYMOUTH STREET W.
LONDON, March 13, 1907.

When Victor Beigel came over from New York last June it was with the intention of residing permanently in London. He was well known here, having visited the city professionally for the previous eight years, and was already established as a teacher with a reputation. Since then nearly a year has passed, with a result that is interesting as well as highly satisfactory. As was quite natural, some Americans who had studied with Mr. Beigel in New York followed him to this country, among them Mary Colden Tracy, who, under the stage name of Mlle. Falaise, has made a successful appearance as Mimi, in "La Bohème," at the Nice Opera, her career as an artist being assured. It was also one of his pupils, Erna Mueller, who made so successful an appearance last week with the two young Frenchmen, Marcel Chailley and Georges de Lausnay, when she sang Wagner's "Träume" and two Wolf songs most charmingly. Miss Mueller is an Australian and a great student. Miss Jessie Rayne, another pupil, sang recently at Plymouth House, at a concert arranged by the Princess Louise. At this concert Gervase Elwes was one of the soloists, Louise Dale and Percy Grainger also taking part. Mr. Elwes is a pupil of Mr. Beigel, who, by the way, will play the accompaniments for Mr. Elwes at the latter's Brahms concert next Saturday. The Brahms songs ought to go especially well when singer and player are in such perfect sympathy and accord. Mr. Elwes has already made a great success with his interpretation of this composer.

Recently Mr. Beigel took a fine, large studio in Gloucester road, a capital room for singing, with plenty of sunshine and attractive in every way. And now that he is permanently settled, he has arranged with Mlle. de Nys, of the Theatre Antoine and Theatre Sarah Bernhardt, of Paris, to come to London twice a week to teach his opera pupils mise-en-scene. The operatic training is an important factor in any studio, but there are not many private opera classes in London, so that Mr. Beigel has made quite a new departure in having a professional from Paris to assist in fitting his pupils for their work. There are some fine voices now being trained in that studio, voices that will sooner or later make a stir in the musical world. On Sunday last Mr. Beigel entertained a party at lunch to meet Edouard de Reszke, who is at present in London.

The Princess Louise was present at the last concert of

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the Concert Club for this season. Baron d'Erlanger and Senor Arbos played the Grieg sonata in C minor for piano and violin, Mlle. de St. Andre sang, and the Brahms quartet in F minor was played. The first concert of the club next season will take place January 19.

Just about a year ago the firm of Ibbs & Tillet came into existence and they will soon celebrate their first anniversary. They were both well known members of the professional world (Mr. Tillet being almost as well acquainted in New York as in London), so that their success was assured from the start. The other day, in looking through the list of musicians who are represented by this firm, the names of a number of prominent people were noticed. Among them were Agnes Nicholls, whose recent successes in German opera are still quite fresh in the public mind; Esta d'Argo, a well known singer; Clara Butt and Kennerley Rumford, just about to make an Australian tour; Madame Kirkby Lunn, who has sung in America; Mrs. George Swinton, a recent addition to the professional ranks; William Green, tenor; Plunket Greene, also well known in America; Dalton Baker, one of the leading baritones of England; Charles Knowles, baritone; Leopold Godowsky, pianist; Johannes Wolff and Tivadar Nachez, violinists, and Holmann, cellist. This is surely an excellent list of artists for any young firm to be representing; they are all favorites with the London public, as well as through the provinces; they are all people who have "arrived."

Norah Drewett is again on the Continent, where she is appearing in a number of concerts, and on April 12 will give a recital in Berlin in conjunction with Horatio Connell. Miss Drewett has been re-engaged for a Harrison tour in England and Scotland during October and November next autumn.

The first list of subscribers to the "British Singers' Berlin Fund" has just been published. This fund was started only a little more than a week ago, and the subscriptions have already reached nearly \$500. The money has been subscribed by Marie Brema, John Coates, Theo. Lierhammer, Ben Davies, Robert Radford, Gervase Elwes, Plunket Greene, the Gramophone and Typewriter Company, "V.," Constance M. Reid, Miss N. Quarritch, Miss Gleeson-White, Mrs. George Swinton, Two Friends, Webster Millar, Mrs. Percy Tarbutt, Gregory Hast, Alice Hollander, Robert Hilton, "W. D.," J. Campbell McInnes, Walter Hyde, John Harrison, Ben Calvert, Roland Jackson, Ashbourne Ladies' Choral Class, Edith Kirkwood, Mr. and Mrs. Charles Copland, Arthur Barlow, Walter Kirby, H. Asprey Dick, Two Frequenters of the Dresden Opera, Alice Mandeville, Wm. Henry Caunt. The sums given range from fifty dollars down to one dollar. This fund is to be given to those who were dependent upon the thirteen singers drowned in the Berlin disaster, twelve of the thirteen being chorus singers.

Last Saturday evening Neil Forsyth, general manager of the Covent Garden Opera, was entertained at a banquet

on the occasion of his approaching marriage. W. T. Madge presided, and among those present were Landon Ronald, J. S. Rubinstein, F. Kute, A. Kalisch, Dr. P. Thomas and Mr. Ganz. A present from the London musical critics, and another subscribed for by "a few friends," were presented, that from the musical critics being a massive silver salver, presented by J. Hugh Thomson; the other gift—two Louis XVI tables—being presented by Charles Palmer. The subscribers to the latter present included Sir A. Mackenzie, the committee of management of the Royal Academy of Music; Sir Frederick Bridge and Signor Randegger.

As the assistant of Professor Sevcik in Prague, Floris Ondricek introduced himself to London last summer, and last week again gave his own concert, this time as a resident of London, where he is associated with Heinrich Dittmar in the Master School for Violin, where the Sevcik method is the only one taught, both of the violinists being graduates from that school. At his recent concert Mr. Ondricek chose for his chief solo Max Bruch's concerto in G minor, in which his brilliant technic was well shown, his musical gifts being of a high order. He played also a lively "Caprice," by F. Benda, and also his own "Souvenir de Paganini," which was so well appreciated that he had to play an encore. The Symphonic Orchestra, conducted by Walter Handel Thorley, assisted Mr. Ondricek.

Mr. Ondricek comes from the well known Berlin family of that name, the father and the sons (ten of them, it is said) all being musicians.

By a coincidence that shows how two minds run in the same direction without special reason, Leonard Borwick, at his last recital for the season, only a few days after Godowsky's concert, played Weber's sonata in A flat and Schumann's "Carnaval," both pieces being on Mr. Godowsky's program. The former work is not often heard in the concert room, so the "revival" by two well known pianists, coming so closely together, is interesting.

At the Lyceum Club, on Saturday evening, a concert was given of works by German and Austrian composers. These concerts are for the purpose of introducing songs and instrumental pieces by composers who are little known in this country, or whose compositions have never been published, such a public hearing serving to bring composer and work to the attention of musicians. The Lyceum Club, which is a club for professional women, for those who have "done something," has a fine large club house on Piccadilly, facing the park, and many things tending for the advancement of art, literature, music and kindred professions are being developed and carried out by members of this organization.

Aeolian Hall was packed with friends of Dr. Lierhammer's pupils last Saturday afternoon, when a large number appeared. Several promising voices were heard, the standard of excellence exacted by Dr. Lierhammer being a high one. Grace Hazelhurst and John Bardsley have appeared before in these recitals, Mr. Bardsley being a professional singer for some time. Evelyn Wynne, Dorothy Webb, Evelyn Pelling-Dickson, Thorpe Bates, Inez Sworn, Marie Isabelle Wadia, Dorothy Codrington, Christian Lorimer, Lillian Gibbs, Audley Willis, Miss Glen Scott, Sydney Woodward, Malcolm Venables and Lizzie Gray were those taking part. The program was a "classical" one, with, however, some modern composers represented. The sextet from "Lucia di Lammermoor" had to be repeated.

All the critics were agreed about Miss Shakespeare's playing the other evening at Mr. McInness' concert, so that her own recital on the 15th is looked forward to with much interest. Her solo numbers were the Bach chromatic fantasia and fugue and three pieces by Brahms—the intermezzo in A minor, the one in E minor and the B minor capriccio. Miss Shakespeare's playing "added much to the attractiveness of this fine concert"; she has "a sound technic," "played with great taste and accuracy and fluency of tone," "in most artistic style" are a few of the things said of her playing. Miss Shakespeare is a daughter of the well known

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singing teacher, and she seems to have inherited a large share of musical gifts from her father.

Four extra concerts by the Queen's Hall Orchestra are to be given, March 16, April 18, May 2 and 30. Richard Buhlig is the soloist at the one next Saturday, when he will be heard in Beethoven's "Emperor" concerto for piano.

Blanche Marchesi has just returned from the Continent, where she made appearance in a number of the large cities. Among her concerts was one in Brussels arranged by H. R. H. the Countess of Flanders, mother of the future King of Belgium, the entire program being sung by Mme. Marchesi. At Berlin she gave her own recital on February 26, when, as usual, she made a great success, with quantities of encores, bouquets innumerable and two laurel wreaths. From there to Cologne to sing at a private musicale given by Baron von Oppenheimer; then back to Berlin, where she was entertained at luncheon by the English Ambassador, Sir Frank Lascelles, and Lady Cavendish. Again was she commanded to sing at court before the Emperor and Empress, who were entertaining the ambassadors and their wives. After midnight of the same evening she sang at an "at home" given by Etelka Gerster, and the next day again sang at a private residence, for Mr. von Ihne. Returning to London, Mme. Marchesi was immediately off on a tour to Wolverhampton, Birmingham and Edinburgh. On the 13th she will appear in London with the Philharmonic Society.

The final concert of the present series of the Nora Clench Quartet last week was particularly interesting, as the quartet in D minor of Max Reger was performed for the first time in London. The other works given were Schumann's quartet in A major and Dohnanyi's trio in C major, which was played by the Quartet early in the winter, and was again played by request.

At Edinburgh the University Musical Society gave their annual concert last week, Mr. Moonie conducting an interesting program. Lenardo Leo's "Dixit Dominus" was sung, the solo parts being taken by Evangeline Florence, Ada Forrest (a young South African soprano), Miss Kirkpatrick, Dr. J. N. Darling and Hans Eggeling. The other choral works given were "The Procession of the Ark," from the "Rose of Sharon," Mackenzie; Stanford's choral ballad, "Phaudrig Crohoore." Evangeline Florence sang several solos, as did also Miss Forrest. Mr. Amer's orchestra accompanied the choral work and Mr. Collinson presided at the organ.

The members of the Edinburgh Ladies' Musical Society recently gave an "at home" at Edzell Lodge, Inverleith Terrace, the residence of Mrs. James Lindsay. A feature of the afternoon was the piano playing of Miss Greig, who has just returned from Dresden, and who played Liszt's second rhapsody. Miss Dickson, Miss Currie, Miss Gowanlock, Mrs. Campbell Smith, Mrs. and Miss Thin, Mrs. MacRobert, Mrs. Anderson, Mrs. Sinclair and Miss Raelburn also contributed to the program.

The Hillhead Music Association has organized a short series of chamber music performances at Glasgow, with a large number of subscribers. Leonard Borwick, Maurice Sons and W. E. Whitehouse were the soloists at the second concert, playing solos and concerted numbers.

Mrs. Kennedy Fraser's fourth and last lecture-recital at Edinburgh was on the subject of "Franz Schubert and the Winter Journey Song Cycle." Margaret Kennedy and C. Kennedy assisted in the illustrations. Mrs. Kennedy's lec-

ture on "A Visit to the Outer Hebrides" and "Celtic Music" is to be repeated by special request.

Ingo Simon and Eleanor Cleaver-Simon gave their first song recital in London on Monday afternoon at Aeolian Hall. Both these singers have been careful and serious students, both studied under the same master, Delle-Sedie, of Paris, and both have a large repertory of the best classical and modern songs. They are specially fond of some of the old Italian music, they delight in the best German songs, and in fact, have very catholic tastes as regards music, the best always, to which serious study is given unsparingly.

Mme. Cleaver-Simon has a rich contralto voice, that she uses with all the perfection and ability that a good musical training gives. Specially to be mentioned is the flexibility and lightness with which she sings, traits not always found in a dramatic contralto. In the two Biblical songs by Dvorák the religious sentiment was beautifully interpreted, the songs were sung with great finish, as were all the other numbers.

Ingo Simon, tenor, opened the program with two Handel numbers and closed it with "To Julia," by Hatton, and "Laughing Song," by Handel. The duet, "Colinette," arranged by Weckerlin, was particularly enjoyed, the singers being recalled many times to bow their acknowledgments. Mme. Simon's songs were "Auf dem Wasser zu singen" and "Wiegenlied," by Schubert; "Mädchen Fluch," Brahms; "Die Mutter an der Wiege," Loewe; the two Biblical songs,



WHO IS THIS?

Dvorák; "Sebben Crudele," Caldara, and "Tu fai la Superbetta," Fesche.

Mr. Simon, in addition to the "Figlia mia" and "Rendi il sereno," of Handel, was heard in "Dolce Amor" and "Donzelle fuggite," Cavalli; "Thränen und Lächeln" and "Graf Eberstein," Loewe, with the Hatton and Handel songs, with which the program ended. On April 15 they are to be heard again in an entirely different program, and their recital is being looked forward to with much interest.

The Twelve O'Clocks continue their successful concerts, the one last week being no exception. But again an artist was suddenly indisposed, so that Mr. Green did not appear, but Miss Bridson played a group of three violin solos.

The pitch of instruments seems to be troubling the musical world just at the moment, for at Aldo Antonietti's concert the other evening the piano was much below the pitch for the violin, so another had to be substituted. Where is the "International Pitch" that we heard so much about in America?

Emil Kreuz conducted the orchestral concert given by the

students of Trinity College of Music the other day. Mozart, Purcell and Bach were the composers represented on the program. Florence Griffiths sang, as did also Robert Dawson, and Hilda Felstead sang two Brahms numbers.

At Rose Koenig's concert on Monday evening, "The Blessed Damosel," with the musical setting by Harry Farjeon, was heard for the first time, Mme. Claudine Currey being the reciter and Mme. Koenig at the piano. The composer and Mme. Currey were recalled several times at the close. Arthur Bent and Norman O'Neil played some pieces, and Mme. Koenig contributed a group of Chopin numbers to the program.

Subscriptions to the E. A. MacDowell fund may be paid to Mrs. C. C. Ashton Johnson, 15 Pelham Crescent, S. W. London, England.

Under the auspices of the "O. P." Club, Landon Ronald read a paper recently on the subject "Is England Musical?" In this paper Mr. Ronald gave a short review of the state of music in this country, and affirmed that England is musical, as proved by the high efficiency of the orchestral playing; the serious attention of concert audiences to good music; the entire absence of prejudice against foreign compositions, and the ready welcome of the best the world can offer.

Concerts for next winter are already announced, with three comparatively new Quartets entering the field. That is, the members of these Quartets are well known musicians, but newly combined together.

Arthur Nikisch will be accompanist at two concerts in April. At the one of the 6th, Elena Gerhardt will be the vocalist; and Glenn Hall, an American tenor, will be soloist on the 23d. Mr. Hall has been studying with Mme. Nikisch for some time and makes his London debut at that time.

One of the interesting concerts of the past week was Aldo Antonietti's violin recital, when he was assisted by Dr. Lierhammer.

Lois Barker appeared both as pianist and vocalist at her own concert in Steinway Hall. In the second part of the program the cycle "Flora's Holiday" was sung, Miss Barker being assisted by Elsie Short, Percy Watson and Robert Carr. Thomas Chapman, accompanist.

In the small Queen's Hall a number of A. Sarga's songs were heard. There was a large audience. Joseph O'Mara was one of the soloists, his selections being "Sekah Allah" and "The Bastinado."

Ella Humphreys was assisted by Kennerley Rumford at her first recital, when she made her appearance as a pianist. Among her numbers was the "Carnaval Mignon," by Schütt.

W. E. Whitehouse played cello solos, accompanied by Mrs. Fraser Henry, at the recital by Muriel Matters, an Australian, whose recitations have attracted attention.

Jacques Pintel, the French pianist, began his program with César Franck's "Prelude, Choral and Fugue," which



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afforded much pleasure to his audience. Chopin, Schumann, Grieg, Mendelssohn and Liszt were also represented on the program, and there was also a "Valse" of his own composition.

The Wessely Quartet changed their program for the last concert of their series, Schubert's quintet being substituted for the César Franck quintet.

Winifred Thompson, at her recital, was heard in a variety of recitations, and Marjorie Hayward played some violin solos, Reginald Davidson and Theodore Tanner contributing vocal and piano numbers.

Mr. and Mrs. Herbert Withers had a "sonata evening" at Broadwood's, when two sonatas for violoncello and piano with three or four short songs constituted the program. Richard Strauss' sonata in F, and a sonata in F sharp major by Giuseppe Martucci, director of the Naples Conservatoire, were the two selected, Edith Patching, the vocalist, singing songs of Schumann, Strauss and others. Hubert Bath, accompanist.

Harold Bauer and Jean Gerardy were the pianist and cellist at the Saturday concert given at Crystal Palace last week, Walter Wheatley, the vocalist.

"Fra Diavolo" was sung by the dramatic and operatic class at the Guildhall School of Music last Friday evening, Maude Wilby being the Zerlina and F. Blarney, Fra Diavolo. R. H. Walthew conducted the orchestra.

A group of new compositions for the violin, by Miss Barns, was included in the program at the Barns-Phillips concert. Three new songs were sung by Mr. Phillips, and there was also a setting for voice, piano and violin of a sonnet by Walter Besant, all these being by Miss Barns.

The Grimson Quartet, Jessie Grimson, Frank Bridge, Ernest Tomlinson and Edward Mason, were heard in three "Idylls for String Quartet," by Frank Bridge, at their recent concert, these being performed for the first time. In the Tchaikowsky sextet in D minor Thomas F. Morris and Robert Grimson assisted.

Alice Mandeville had an excellently arranged program for her second recital, and although not entirely recovered from her cold, sang fifteen or sixteen songs, including "In Questa Tomba," a Schubert group, and Walford Davies' "I Love the Jocund Dance." The Tuscan songs that made such a decided impression at her first recital were repeated by request. Jean Schwiller, cellist, assisted.

The Queen's Hall Orchestra was at Albert Hall on Sunday afternoon with Mme. Albani and W. H. Squire as soloists.

At Queen's Hall on Sunday the London Symphony Orchestra was conducted by Sir Charles Stanford, Señor Arbos being the soloist.

Theodora Macaletser had an enthusiastic audience at Steinway Hall last week, her program including French, German, Italian and English songs. Two of the French group were by Reynaldo Hahn, one by Maud Valerie White, one by Benjamin Godard. Henry Beauchamp, tenor, and Robert Buchan, violinist, contributed to the program.

Clara Butt and Kennerley Rumford recently sang to nearly 3,000 children at the town hall in Huddersfield. A choir of 500 children rendered "He Shall Feed His Flock," from "The Messiah."

The Queen and the Prince and Princess of Wales attended the concert of the Blackpool Glee and Madrigal Society last week, the first time this organization has been heard in London. Solos were contributed by Clara Butterworth and Gervase Elwes, and the singing of the soloists and choir was greatly enjoyed. Herbert Whittaker is the director of this choir.

Putnam Griswold Sang for the Kaiser.

The foregoing caption appeared over a cablegram in several papers on March 5, followed by this paragraph:

BERLIN, March 4.—Emperor William asked Putnam Griswold, the American basso, who is engaged at the Royal Opera House, to sing at the palace last Saturday evening after a dinner which his Majesty gave to the Ambassadors. The Emperor complimented Mr. Griswold in cordial terms.

It is interesting to know that Putnam Griswold attributes his success as a singer to the foundation laid by Francis Stuart, now of Carnegie Hall, who was his first teacher when both were residents of California. In speaking of various men with whom he has studied, among them some of the greatest teachers in Europe, Mr. Griswold unhesitatingly places this American first in importance, and proof of the sincerity of this opinion is found in the fact that, during his engagement as leading basso in Mr. Savage's English "Parsifal" Company, he continued his work with Mr. Stuart.

Through his personal influence Madame Mara, who alternated with Kirkby Lunn as Kundry in the same company, also became a pupil of this teacher. Up to that time Madame Mara had considered herself a contralto and had sung contralto roles in the leading opera houses of Europe. Mr. Stuart pronounced her a dramatic soprano, trained her as such, and she has since filled many important engagements in London and on the Continent, singing only dramatic soprano roles.

The success of these two artists led Elza Szamosy, the prima donna of Mr. Savage's "Madam Butterfly" Company, to seek Mr. Stuart immediately upon her arrival in America, and she studied with him during her stay in New York.

Cincinnati Orchestra in Detroit.

DETROIT, March 20, 1907.

The third number of the Colver Celebrity Series will be given March 21 at the Temple Beth-El by Elsa Ruegger, cellist; Edmond Lichtenstein, violinist, and Francis Rogers, baritone.

N. J. Corey, of Detroit, gave an illustrated musical talk in Music Hall, Chicago, March 6, under the management of F. Wight Neumann.

The last number of the Detroit Orchestral Association series was given March 13 by the Cincinnati Orchestra. Under the direction of Mr. van der Stucken, the orchestra has attained a very high degree of perfection, and at the close of the third number the Tchaikowsky "Tema con

Variations," from suite No. 3, op. 55, the director and his men were the recipients of a most unusual ovation.

Creatore and his band played at Light Guard Armory March 3 and 4 before enthusiastic audiences. Mrs. Marshall Pease accompanied the band as soloist through Michigan and Indiana.

J. E. D.

ABOUT ARTISTS AND TEACHERS.

The Master School of Music (vocal department), of Brooklyn, has received a letter from Madame Sembrich, congratulating the directors upon the work, and expressing warm wishes for the future prosperity of the institution. Madame Jaeger, director of the Metropolitan Opera School of Singing, is head of the vocal department of this excellent Brooklyn school. Both Madame Jaeger and her husband were Wagnerian singers, he one of the leading tenors of his time. As a teacher, Madame Jaeger attracted the attention of Wagner himself, and for a time taught younger members of the Wagner household.

Joseph Pache, musical director of the Baltimore and York (Pa.) oratorio societies, has engaged the New York Symphony Orchestra and Madame Sembrich for the music festival to be held at York May 9 and 10. Ellison van Hoose, tenor; William Harper, basso; Leo Schulz, cellist, and Frank LaForge, pianist, will complete the artistic forces for the concerts to be held during the two days. The first night concert will be devoted to Wagner. On the second evening Hamerik's "Life, Death and Immortality" and the Bach cantata, "Sleepers, Awake," will be given.

Two interesting new vocalists are in New York—Eva Mylott, the Australian contralto, and Madame Lubranska-Robins, a Polish soprano.

Mrs. R. G. Lathrop, the California singer, who has been heard in New York this winter, will soon return to her home in the Far West.

Creatore, whose work is acknowledged to be "different" and vastly superior to much that the public is called upon to hear, is now in Louisville, Ky., filling a two weeks' engagement.

Adam Didur, basso, a recent acquisition to the Manhattan Opera House, is from Lemberg, Poland, the former home of Madame Lubranska-Robins, Polish soprano.

Anna Granger, a singer of some repute, is a sojourner in New York. Her daughter is a promising painter.

F. E. T.

Concerts at Norwalk, Conn.

Earlier in the season the Olive Mead Quartet, Julian Walker, basso, and Alice Walter Bates, at the piano, gave a concert at Lockwood Hall, Norwalk, Conn., under the management of Lillian Sherwood-Newkirk. Wednesday evening, April 3, Mrs. Newkirk will be the soprano soloist in the same hall at a production of Arthur Whiting's song cycle, "Floriana," the other soloists being Grace Munson, Frank Ormsby and Tom Daniel, with Victor Harris as conductor and accompanist.



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MUSIC IN COLUMBUS.

COLUMBUS, Ohio, March 20, 1907.

The Henry W. Savage Company has consented to give two performances of "Madam Butterfly" in Columbus, so the opera lovers will probably be satisfied.

April 5 is the date of Madame Schumann-Heink's next recital in Columbus.

The Women's Music Club concert Tuesday evening, when Elsa Ruegger and George Hamlin were presented, proved to be an evening of rare enjoyment. Miss Ruegger's numbers were greeted with enthusiasm, being recalled again and again. Once only did she consent to play in response to calls for encore, giving Schumann's "Traumerei" exquisitely. Mr. Hamlin is no stranger to Columbus; on the contrary, he has many admirers and friends, who do not hesitate to pronounce him one of the few really great concert and oratorio tenors of the day. Mary Eckhart Born, of Columbus, accompanied Mlle. Ruegger, and Edwin Schneider, of Chicago, accompanied Mr. Hamlin.

A new string quartet has been formed, which will be known as the Neddermeyer Quartet, giving its initial concert in the Board of Trade Auditorium Saturday evening, the 28th. The members are Frederick Neddermeyer, director and first violin; Ned L. Reese, second violin; Ernest Kershaw, viola; Ferdinand Gardner, 'cello.

The Girl's Glee Club of Ohio State University will give a concert on Friday evening, April 12. Ethel Bouman is director.

The April Twilight will be given by the Euterpean Ladies' Chorus, directed by Mary E. Cassell, assisted by Effie Nichols, piano soloist.

The program for Lhévinne's concert is very interesting and a complete change from that one he played here January 8.

There has probably never been such active interest in a music club season as the one in prospect for 1907-08. The artists already engaged are William Middelschulte, organist; Olga Samaroff, pianist; Emilio de Gogorza, baritone;

the Kneisel Quartet, and several other attractions are under negotiation, one of which is a night of grand opera.

ELLA MAY SMITH.

CHARLES WILLEBY A POPULAR SONG WRITER.

Three years ago THE MUSICAL COURIER was among the first to herald the arrival of a young composer, who, it averred, had come to stay. This was Charles Willeby, then less well known in this country than in Europe, where several compositions in song form published about the same time brought him into somewhat sudden prominence. Since that time Mr. Willeby's star has been nothing if not in the ascendant, until now our notice of him is once again compelled by the importance of the position to which he has attained. Than he there is no more popular composer of English song in Europe today. His early songs, such as "The Birds Go North Again," "Stolen Wings," "Four-Leaf Clover," and "Summer Rain," are now household words, while each new composition he publishes is eagerly inquired for and secured by a public at once discriminating and faithful. In the last few years his publications have been fairly numerous. Shortly before the death of the late Sir Henry Irving he was busily engaged upon the incidental music to a powerful drama, which the great actor had specially chosen him to compose, but the production of which was unfortunately cut short by Sir Henry's death. A work of his for contralto solo and orchestra was not long ago performed with great success by Ada Crossley at the Norwich Music Festival.

But undoubtedly before all else, he is a song writer—and songs have formed the chief portion of his output during these latter years. He is taken very seriously indeed by the critics, is this young gentleman—for he is quite young—having been born in Paris in the sixties. (And that reminds us that there is more than a suspicion of the modern French school in his work.)

The late Vernon Blackburn, the critic of the London Pall Mall Gazette, committed himself to an uncompromising verdict in favor of Mr. Willeby's work. "Why should we not recognize," says he—deploring the perpetual preference shown by present day artists for the foreign element in music, irrespective oftentimes of its musical value—"why should we not recognize that Charles Willeby does at times fulfill for us what it took a later generation to discover that which Schubert had done for his own period?" Schubert no less. But we follow the critic completely in his meaning, which need not necessarily be construed as an affirmation that the musical value of Willeby's songs is

equal to that of Schubert, but simply that he is doing now for his own country what Schubert did in times ago for the Fatherland. He is expressing in fine music the lyric spirit of his time. This is a tenable position and is strictly true. The same critic goes on: "Willeby, to a large extent, fulfills our ideal of how so slender and fugitive a thing as a lovely lyric may be made marmoreal by the fixing witchery of music. He knows, in a word, how to write 'the song.' He has contributed to the lyrical and musical thought of today a body of work which really belongs to a separately attractive art. He writes music that seems almost to possess a literary quality, and he has no sympathy with the ridiculous formulas which regulate the machinery of an absurd song under purely conventional conditions."

Now this from one of London's most exacting critics is praise indeed; and he was but one among many ready at each performance to eulogize this very fortunate young composer—fortunate in the sense that he has come into his own thus early without much of the preliminary struggle for fame which has been the lot of so many of his fellows.

We are aware that Willeby's songs have already a considerable following in this country, but we believe that following is not by many thousands as strong as it must eventually come to be. For beautiful songs are few and far between nowadays, and so many of these have the supreme quality of beauty, both of melody and musical workmanship, that they have only to be known to become instantly chosen of our best vocalists.

In England there is rarely a concert program of any importance that does not contain one or more of them, just as there is scarcely a professor, from Shakespeare, Randegger, Visetti and Marchesi, down the list, who does not continually use them in their class, owing to their great "vocalness" and the scope which they afford for instruction.

At a future date we hope to deal with several of these songs individually, but for the moment we append a list of the most successful, with the artists who have introduced them: "The Birds Go North Again," Mesdames Albani, Crossley; "Four-Leaf Clover," Ada Crossley, Muriel Foster; "Stolen Wings," Mesdames Albani, Blauvelt; "Sweet o' the Year," Mesdames Melba, Anita Rio; "The Sea Gypsy," Mr. Bispham, Kennerley Rumford; "Sealed Orders," Madame Marchesi, Hayden Coffin; "Baby Clover," Madame Marchesi; "Baby Moon," Marie Brema; "Little Pilgrim," just published; "Crossing the Bar," Mesdames Albani, Marchesi, William Green, Watkin Mills. They are all published by the John Church Co.

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MUSIC IN MINNEAPOLIS.

MINNEAPOLIS, March 18, 1907.

The Philharmonic Club gave "Elijah" Friday evening of last week before an audience which completely filled the Auditorium. Emil Oberhoffer conducted, the Symphony Orchestra assisted, and Jessica de Wolf, of St. Paul; Mrs. W. N. Porteous, of this city; Daniel Beddoe and Herbert Witherspoon were the soloists.

The oratorio was an excellent work with which to conclude a season, containing two such retrospective works as "The Beatitudes" and "Dream of Gerontius," the directness and dramatic intensity of "Elijah" being particularly acceptable in contrast. But the performance was not up to the standard established by the club in the other works, owing to a change in the work to be presented which left less than six weeks for preparation. The organ was not used, a commendable omission, in view of its unreliability as regards pitch, but a very decided loss to the ensemble in "Thanks Be to God" and "Be Not Afraid," which were disappointing in volume and effect.

Mrs. de Wolf sang "Hear Ye, Israel" with brilliant effect. Mrs. Porteous never appeared to better advantage, her interpretation being artistic in every particular, and her beautiful tones fitting the pathetic character of the arias most ideally.

Daniel Beddoe gave great pleasure, his large, ringing voice and admirable style being well suited to the role. Herbert Witherspoon's art and dramatic capacities were everywhere evident, especially in the recitatives. "It is Enough" was exquisitely interpreted, with a rare pathos and luscious tone coloring.

Matthew Crawford, of St. Paul's Choir, sang the part of the Youth very satisfactorily.

The Sunday popular concert was given to the usual capacity house, and consisted of a well played program of favorites. The Bach-Abert choral and fugue opened the afternoon, followed by the overture to "Tannhauser," which is always enthusiastically received. Selections from "Carmen" followed, the "Toreador's Song" arousing the audience to a high pitch of excitement. The first violins, a section of which the conductor has every reason to be proud, played Vieuxtemps' "Reverie" with rare ensemble. The dance for "Rustic Wedding," Goldmark; two numbers for strings alone, "Slumber Song" (Kjerulf-Martin) and "Norwegian Folksong" (Syvendsen) and Offenbach's "Orpheus" overture formed the balance of the program.

Mrs. Frank H. Waterman, a local contralto, sang "O, Love, Thy Help," Saint-Saëns; "Morning Hymn," Henschel, and "Garden Song," Batten. Mrs. Waterman is a beautiful woman, with a beautiful voice artistically used.

The Euterpean, or Girls' Glee Club, of the University of Minnesota, comprising forty young ladies, under the direction of Carlyle M. Scott, gave a concert Wednesday evening in the First Baptist Church. The program included part songs by Abt, Schumann, Harris, Wagner and Elgar, with trios

and solos, sung by Misses Leavenworth, Chamberlain, Day and Crozier. Grace Golden played two violin solos with artistic grace, and Harry E. Phillips sang a group of songs in his usual fine style. Mrs. Scott assisted with her violin in the Elgar part songs for two violins and piano accompaniment.

The cantata, "Legend of Granada," by Henry K. Hadley, proved interesting. Mr. Phillips gave the part of Hernandez with fine effect, and the chorus was satisfactory, singing with earnestness and expression. Mr. Scott deserves credit for his training of a group of university students to an appreciation of the highest class of part songs, and though their work was not perfect, it was much above the average.

James A. Bliss, a member of the faculty of the Johnson School of Music, gave a piano recital in the school auditorium Monday evening. His program included the Beethoven sonata, op. 31, No. 3; "In the Night," Schumann; prelude in C sharp minor, waltz in D flat and etude in A flat, Chopin; "Pan," Godard; "The Eagle," "1820" and "Witches' Dance," MacDowell; "Medea," Sherwood; "Indian Melodies," Farwell, and the first movement of the C major concerto, Beethoven, in which he had the assistance of Miss Zumbach at the second piano. Mr. Bliss is a young man, a pupil of William H. Sherwood, who has recently located here. He possesses a good technic and more than average talent.

Walter L. Bogert's Versatility.

Walter L. Bogert is making weekly trips from Flushing, L. I., to Millbrook, N. Y., to direct the rehearsals of the Millbrook Choral Society of which he is the conductor. "Fair Ellen," by Bruch, and "The Earl King's Daughter," by Gade, are the works in preparation for the annual concert, to take place early in June. Soloists and date will be announced later.

During the past winter Mr. Bogert has given six lecture recitals in Philadelphia, under the auspices of the University Extension Society—three lectures on the folk songs of England, Scotland, Ireland, France, Germany, Russia, Hungary and Greece—and three on the operas, "Hänsel and Gretel," "Tannhäuser" and Goetz's "Taming of the Shrew." Mr. Bogert also gave the lecture recital on "Hänsel and Gretel" in New Britain, Conn. He has been engaged by the New York Board of Education to give five lecture recitals on folk songs in schools in different parts of Greater New York. Mr. Bogert gives the entire program, singing the illustrations and playing his own piano accompaniments. He is a musician of remarkable versatility.

Really a Winter Opera.

Paris is to hear "Salomé" in the spring. We fear Paris will find it rather dull.—Puck.

Rosenthal for Memphis.

MEMPHIS, Tenn., March 20, 1907.

Rosenthal will give a recital in Memphis on April 5. The New York Symphony Orchestra is to play here in concert on April 17.

The annual concert by the Memphis Philharmonic Orchestral Association took place at the Lyceum Theater, on March 11. The numbers on the program were from the works of Wagner, Rossini, Schubert, Von Blon, Boccherini, Tosti, Denza, Westerbork and Ellenberg. The soloists were A. T. Moore, 'cellist, and Lillian Cunny, soprano. William Saxby conducted.

Francis Rogers sang here recently for the Chickasaw Club, and later at a private musicale. The guests were particularly pleased with his singing of old English, Scotch and Strauss songs.

The Beethoven Orchestra, organized under the auspices of the Beethoven Club, has held two rehearsals. Jacob Bloom is the musical director. The names of the players follow: First violin, Mrs. Arthur Falls, Ernest La Prade, Helen Watson, M. C. Roland Flick, Sam Hirsch, Carrol Turner and John Poston; second violin, Vera Watson, Roberta Conway, Georgiana Cartwright, Jessie Tait, Paul Stall and Meyer Gates; 'cello, Mr. Faehermann; contrabass, Dr. A. D. Williams; cornet, H. L. Cook, W. K. Cartwright; clarinet, M. Watson; flute, Vera Sturla; piano, Mrs. Jacob Bloom. M. T.

John Young's Season and Plans.

John Young, the tenor, has had a successful season. He has been re-engaged for the tenth year as soloist at the Second Collegiate Church of Harlem. During the past season he has sung with the following societies and clubs:

Mt. Vernon, N. Y., Musical Society; Manchester, N. H., Choral Society; Troy, N. Y., Vocal Club; New Brunswick, N. J., Choral Society; Fitchburg, Mass., Choral Society; Waterbury, Conn., Oratorio Society. He has sung also in the following cities: Somerville, N. J.; Jersey City, N. J.; Newark, N. J.; Orange, N. J.; Haverstraw, N. Y.; Youngstown, Ohio; Cleveland, Ohio; Binghamton, N. Y.; New Rochelle, N. Y.; Williamstown, Mass., and Lansing, Mich.

Some of his engagements for March, 1907, are:

March 6, song recital, State Normal School, Mt. Pleasant, Mich.; 6, "Creation," Mt. Pleasant, Mich.; 7, song recital, Lansing, Mich.; 20, Hartford, Conn.; 22, musicale, New York City; 24, "Stabat Mater," Church of the Ascension; 25, Monday Musical Club, Orange, N. J.; 27, "Crucifixion," Elizabeth, N. J.; 29, "Seven Last Words," New York City. In April Mr. Young will sing in Newark, N. J.; Schenectady, N. Y. ("Elijah" and "Tannhäuser"); at the Spring Festival in Lowell, Mass., and in Westfield, N. J.

In May he sings in Orange, N. J. He makes his third appearance at the Geneva (N. Y.) May Festival, in "Elijah," and at the May Festival of the Michigan Agricultural College, Lansing, Mich., where President Roosevelt will be one of the guests. Mr. Young expects to sail for Europe in June, with his family, returning about the 15th of September. On the last of September he starts on tour with Madame Jacoby for six weeks.

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RECORD OF THE PAST

WEEK IN NEW YORK.

Wednesday afternoon, March 20, piano recital by Rafael Navas, Mendelssohn Hall.

Wednesday evening, March 20, piano recital by Simon Buchhalter, Mendelssohn Hall.

Wednesday evening, March 20, "Rigoletto," Manhattan Opera House.

Wednesday evening, March 20, "Madam Butterfly," Metropolitan Opera House.

Wednesday evening, March 20, piano recital by Joseph Maerz, New York Institute of Music, 560 West End avenue.

Wednesday evening, March 20, Griener 'cello recital, 184 Amity street, Brooklyn.

Thursday afternoon, March 21, violin recital by Raphael Kellert, assisted by Helen McGrew, soprano, and Max Lieblich, pianist, Mendelssohn Hall.

Thursday afternoon, March 21, last Lenten organ recital by Moritz E. Schwarz, Old Trinity Church.

Thursday evening, March 21, concert by the St. Cecilia Club, Victor Harris conductor, Waldorf-Astoria.

Thursday evening, March 21, concert by the Boston Symphony Orchestra, Dr. Carl Muck conductor, Carnegie Hall.

Thursday evening, March 21, song recital by Florence Huberwald, Astor Gallery, Waldorf-Astoria.

Thursday evening, March 21, "Die Walküre," Metropolitan Opera House.

Thursday evening, March 21, concert by the People's Symphony Society, Franz X. Arens conductor, Frederick William Gunther baritone, Henry P. Schmitt violin, assisting soloists, Cooper Union Hall.

Friday afternoon, March 22, concert by the Boston Symphony Quartet, assisted by Katharine Goodson (piano), Mendelssohn Hall.

Friday evening, March 22, song recital by Lillia Snelling, Mendelssohn Hall.

Friday evening, March 22, concert by the People's Symphony Society, Franz X. Arens conductor, Frederick William Gunther baritone and Henry P. Schmitt violin, assisting soloists, Carnegie Hall.

Friday evening, March 22, "Faust," Manhattan Opera House.

Friday evening, March 22, "I Pagliacci" and "Hänsel and Gretel" (double bill), Metropolitan Opera House.

Friday evening, March 22, concert by the Boston Symphony Orchestra, Dr. Carl Muck conductor, Baptist Temple, Brooklyn.

Saturday afternoon, March 23, "Martha," Manhattan Opera House.

Saturday afternoon, March 23, "Tosca," Metropolitan Opera House.

Saturday evening, March 23, recital by Anton Hekking 'cello and Josephine Snickard (soprano), Mendelssohn Hall.

Saturday evening, March 23, concert by the New York Liederkranz, Arthur Claassen conductor, assisted by Estelle Lieblich soprano, Herman Schorcht piano, and Marshall Lussky flute, Liederkranz Clubhouse.

Saturday evening, March 23, "Il Trovatore" (popular prices), Manhattan Opera House.

Saturday evening, March 23, "Tristan and Isolde," Metropolitan Opera House.

Sunday afternoon, March 24, musicale by Emma Felix soprano, Otto L. Fischer pianist, Brooklyn Arion Clubhouse.

Sunday evening, March 24, concert by the New York Arion.

Monday afternoon, March 25, song recital by George Hamlin, Mendelssohn Hall.

Monday evening, March 25, Carl organ recital, assisted by Louise Ormsby soprano and Edwin Wilson baritone, "Old First" Presbyterian Church.

Monday evening, March 25, "La Bohème," Manhattan Opera House.

Monday evening, March 25, "Siegfried," Metropolitan Opera House.

Tuesday evening, March 26, New York Oratorio Society, presentation of "The Kingdom," conducted by the composer, Sir Edward Elgar, Corinne Rider-Kelsey, Janet Spencer, George Hamlin and Claude Cunningham, soloists, Carnegie Hall.

Music in Houston, Tex.

Houston, Tex., March 18, 1907.

The opera classes of the Houston Conservatory of Music are to unite in an entertainment for the benefit of the High School library. The members of the classes are: Vinita Armstrong, Grace Charlton, Bessie Doan, Cecil Hawkins, Lola Frost, Frankie Heyne, Lorena Karr, Myrtis Karr, Francis Miller, Georgia Ogle, Christine Teague, Alma Young, May Hawkins, Oyse Northrup, Lucille Inkle, Vera Miller, Anita Covey, Alice Charlton, Hazel Hawkins, Annie Emmott, Jeanette Fiegelson, Lula Garrott, Clara Kohlhauff, Mamie Levin, Helen Miller, Mary Shufford, Reba Winston, Cleo Latchford, Annie Barron, Lucille McGee, Olive Watts, Master Hillard Karr, Mrs. Dwyer, Messrs. Lacey, Ogle and Armor.

Anna Clyde Martin was the singer at the musical service at the Second Presbyterian Church last Sunday. G. W. Heinzelmann is the organist and choirmaster.

MUSIC IN NEW ORLEANS.

New Orleans, March 20, 1907.

The Philharmonic Society, of New Orleans, gave two of its series of three concerts on March 2 and 11. The Adamowski Trio was heard at the first.

Rudolph Ganz was the offering for the second concert. Unheralded by high sounding press notices, this magnificent artist commanded immediate recognition. His European successes, as chronicled in THE MUSICAL COURIER, which is widely read here, quickened the society's desire of having him in a recital. Mr. Ganz played one of his most exacting programs, and the applause which rewarded his efforts was such as were lavished upon the memorable Bloomfield-Zeissler, whose wonderful art set the local music lovers to thinking. Congratulations are in order for Ganz and for the Philharmonic Society.

Lena Little, the Boston singer, has been a guest here for some months. Miss Little's recital at the Athenæum was one of the most artistic affairs held here in years. This charming artist never fails to draw large audiences, despite the fact that she has been heard here many times.

The New York Symphony Orchestra will give a concert at the French Opera House on April 11.

Rosenthal comes on April 1.

The St. Cecilia Choral Society will give its concert in April. Goring Thomas' "Swan and Skylark" will be repeated, with Miss Little as one of the soloists.

John Beach, the talented young pianist-composer, will give two recitals of his original compositions on March 20, one at 4 in the afternoon and the other at 8:30 in the evening.

The two musicales recently given by Marguerite Samuel, the noted teacher, were, as usual, distinct successes.

The Sunshine Orchestra numbers among its personnel Helen Pitkin, the talented harpist. Miss Pitkin is many sided, having made a name in literature, journalism and musical art.

The opera class of Jane Foedor will meet in about a fortnight, when delightful music is promised.

Henry Wehrman, violinist, was the soloist Thursday evening at the Athenæum. HARRY B. LOER.



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TWO ARTISTIC DROMIOS.

BY WILSON G. SMITH IN THE CLEVELAND PRESS.

Lightning, they say, never strikes twice in the same place. But lightning is elemental; it is quite another matter with art. So it happened that Art with a big A struck the armory twice on Tuesday. In the afternoon, Hartmann, the fiddleistic wizard, gave a recital, and in the evening Gabrilowitsch, poet-pianist, was the officiating high priest. And they both kept the fire of inspiration burning with a ruddy glow.

I am glad to record that there were a few people in town who had enough wisdom to hear two of the greatest artists in the interpretative world today. I have called them the two artistic dromios, for they are much alike in their conception of their art. Emotionalism dominated by intellectuality.

Hartmann more than duplicated his triumph of the early part of the season. At his first appearance I hailed him as Wieniawski redivivus. I confess to being mistaken. There is no redivivus about it. Hartmann is art done up in an original package. It is of the wizard brand and variety, but Tuesday he was "wizarder" than ever.

I am not going to waste any time or space before saying that wizard Hartmann is as great—if not greater—than any violinist living today. I am taking chances, perhaps, in so sweeping an assertion, but his magnificent exposition of the Bach chaconne—the greatest I ever listened to—settled the matter for me, and I regard the incident pertaining to his super-eminence as closed. He believes in a Bach of blood and sentiment, and his keen and artistic temperament has rescued from the hands of the mechanical Philistines this really emotional epic. In the labyrinth of polyphony he has found a lover's lane; in the stratum of crystallized science he has laid bare a vein of golden sentiment. So, besides being a wizard, Hartmann is a musical prospector. He finds pure gold in everything he handles, the gold of refined and noble art emotions.

And Gabrilowitsch, the poet, being the other dromio, he, too, has the Midas touch. I have heard Chopin chopinized, and Schumann schumannized, but never with such ethereal charm and significant emotional coloring as he gave these master inspirations on Tuesday evening. His playing had

the quality of improvisations, a troubador at the keyboard. His technic is lost in the emotional significance of his exquisite tone production. I have never heard more soulful tones evoked from a piano. His fingers are an all star combination, and the artistic ensemble is perfect.

I have heard Schumann's "Carnival"—that epitome of all the emotions—played just three times. First by Rubinstein, second by Paderewski—in his artistic prime—and Tuesday evening by Gabrilowitsch. Upon these occasions, I believe, I heard Schumann in his trinity of souls—Florestan, Eusebius and Meister Raro.

Speaking from the personal equation, Gabrilowitsch is the greatest piano poet of our day. And I am told that he handles the epical concertos with as great a breadth and nobility as he sang for us the intimate secrets of Chopin and Schumann at this concert.

I might inadvertently state that Gabrilowitsch is a man of brains as well as digits, and his technic in the osophies, ologies, literature and art is also at concert pitch. A man of culture, he thinks thoughts worth thinking; moreover his attitude toward his art is one of reverence and humility. In piano playing with him the ego is to be considered merely as a vehicle to exploit the ideas of others.

His conception of pianistic art is to reincarnate the mood of the composer and composition, and give it faithful and adequate interpretation.

"True artistic interpretation," said he, "must dissolve itself in the mood and spirit of the composition as does the chemical which colors water. Artists are too prone to obscure the inspiration of a composer by the interposition of their own personality; especially is this true of technicians. They view interpretative art with obscured vision, as we see the sun through a smoked glass. The perfect rays of interpretation are diverted and distorted by the interposition of egotism.

"As a matter of fact, an artist to be great must color his interpretation with a distinct personality, but it must be in perfect sympathy and accord with the work he is interpreting. The true attitude toward art is one of self effacement and self abnegation in so far as the spirit of the inspiration is concerned.

"Only artists of the widest range of emotional feeling can successfully interpret all of the great masters. This accounts for the fact that concert artists are often better in one composer than another. It takes a colossus like Rubinstein to be equally great in all. The emotional coincidence between composer and interpreter makes the latter the authoritative interpreter of the former. When one plays or hears a master work he should always remember Schumann's famous aphorism, 'Hats off, gentlemen, we are in the presence of genius.'"

Planning for a Music Festival in Atlanta.

ATLANTA, GA., March 16, 1907.

Atlanta is to have another music festival, to be held June 6, 7 and 8. Dr. J. Lewis Browne is to be the conductor. Soloists of international reputation are to be engaged.

The choir of All Saints' Church, assisted by Mrs. Charles O. Sheridan, contralto, gave a concert on March 14. Those heard were: Nellie Reinhardt Nix, soprano; Leonora Owsley, contralto; Frank Cundell, tenor; George McDaniel, baritone; William E. Arnaud, organist and choirmaster, and a quartet composed of Frank Cundell, Frank Sherwood, George McDaniel and D. O. Nix.

The new organ at the Central Presbyterian Church was dedicated by J. Fowler Richardson on March 4, assisted by the choir of the Jewish Synagogue, which includes Grace Lee Brown, soprano; Mary O'Brien, contralto; J. W. Marshbank, tenor, and John Mullin, basso.

Annabelle Wood, a pupil of I. M. Mayer, made her debut into the professional ranks on March 12. She is a valuable acquisition, a pianist of much talent and ability. Miss Wood's recital was the first of a series to be given at the Atlanta Woman's Club, under the direction of Mrs. W. S. Yeates, chairman of the Music Section.

BERTHA HARWOOD.

How Hartmann Looks.

"Hartmann is of middle height," says the Quebec Chronicle, "dark complexion, long black hair, dark eyes with a piercing look, full of vitality and energy, and his general appearance is agreeable and sympathetic. After a few minutes of conversation with the virtuoso one realizes immediately that the man has got an iron will, a broad mind and a large conception of everything in life. Hartmann is unquestionably a strong individuality, and it is not to be wondered at that he developed into one of the most remarkable figures in the artistic world of the present time. Those who will hear him tomorrow evening will certainly hear 'a great one.'"

Cosima Wagner is well on the road to convalescence. She arrived at Cannes in the care of her son and youngest daughter, and "bore the journey wonderfully well and is already much better." Siegfried Wagner goes shortly to Barcelona to conduct two concerts there, returning afterward to Cannes.

Anna Lankow

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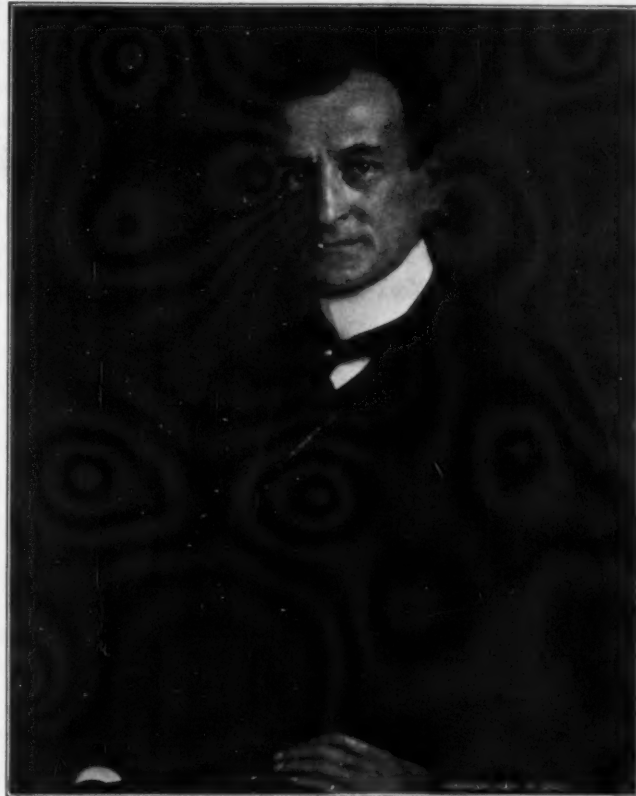
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K. Muck



PUBLISHED EVERY WEDNESDAY

BY THE

MUSICAL COURIER COMPANY

(Incorporated under the laws of the State of New York)

St. James Building

Broadway and 26th Street, New York

Telephones: 1707 and 1708 Madison Square

Cable Address: "Pegajar," New York

ESTABLISHED JANUARY, 1880

No. 1409

MARC A. BLUMENBERG

EDITOR-IN-CHIEF

NEW YORK, WEDNESDAY, MARCH 27, 1907.

OFFICES AND REPRESENTATIVES.

LONDON—

Mrs. A. T. King, 35 Weymouth St., W.

The Editor-in-Chief can be addressed care of London or Paris offices.

PARIS—

J. F. Delma-Heide, 14 Rue Lincoln (Avenue des Champs Elysées).

Cable and telegraph address: "Delmaheide, Paris."

BERLIN—

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MILAN—

Signora Romoldi-Pattison, 14 Via Pietro Verri.

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CLEVELAND—

Wilson G. Smith, 719 The Arcade.

THE MUSICAL COURIER is for sale in the UNITED STATES on all news-stands, and in FOREIGN COUNTRIES at the following news-stands and music stores:

BELGIUM—

BRUSSELS: Messrs. De Chenwe & Fils, 14 Galerie du Roi.

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FLORENCE: Brissi & Niccolai, Via de' Cerretani 12.

SWITZERLAND—

GENEVA: A. Henn, 6 Boulevard du Théâtre.

EGYPT—

CAIRO: News-stands.

SUBSCRIPTIONS:

Invariably in advance, including postage.

Single Copies, Ten Cents.

	United States.	£1 5s.	Austria	\$5.00
Great Britain	31.25 fr.	20 m.	Italy	31.25 fr.
France			Russia	12 r.
Germany				

Entered at the New York PostOffice as Second Class Matter.

SPENCER T. DRIGGS

BUSINESS MANAGER

Rates for Advertising on Application

All remittances for subscriptions or advertising must be made by check, draft or money order, payable to THE MUSICAL COURIER Company.

Advertisements for the current week must be handed in by 12 M. Monday.

All changes in advertisements must reach this office by Friday, 5 P. M., preceding the issue in which changes are to take effect.

American News Company, New York. General Distributing Agents.

Western News Company, Chicago. Western Distributing Agents.

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"L'ELISIR DALMORES" may be one of the popular operas at the Manhattan next year.

Has not the tarnhelm in the "Nibelungen" grown just the least bit tarnished?

SOME enemy of Hammerstein has started the rumor that he may be offered the directorship of the Metropolitan.

THE Sun gives a list of the famous European composers who have visited the American continent, and mentions Offenbach, Edouard Strauss, Rubinstein, Puccini, Humperdinck, Richard Strauss, Mascagni, Leoncavallo, Coleridge-Taylor, Elgar and Saint-Saëns. Why omit Dvorák, Tschaiakowsky, Wieniawski, Bemberg and Messager?

IF figures can talk, they spoke most eloquently during the past few days. The Manhattan opened its subscription sale for next season and took in \$200,000 during the first twenty-four hours. From the Metropolitan there issued uncontradicted rumors that the older institution will lose \$100,000 on this season after all the bills are paid. Upon the publication of this news the Manhattan's manager, Oscar Hammerstein, audited his accounts and found that up to the present moment his profits on the season just ending amount to \$10,000. When the cost of his plant and equipment is taken into consideration, the \$10,000 profit is little less than enormous. Experts in opera expenses predicted that Hammerstein would lose \$250,000 on his first opera season.

HERE is more material for Sir Edward Elgar's study of how rapidly America is advancing in music. A ridiculous story was started last week by a local daily (with more time on its hands than news) that Oscar Hammerstein would not renew his contract with a certain baritone at the Manhattan unless he consented to reduce his abdominal girth five inches before next season. Since the publication of the absurd and untrue tale, the baritone's apartments have been besieged by troops of reporters from all the leading dailies of New York, begging for special interviews on the subject, illustrated denials or affirmations, pictures of him in his famous roles, sectional and front views of the disputed anatomical territory, accounts of his favorite flowers, books and amusements, and photographs of his pet animals, his palaces abroad, his fancy vests and his Sunday socks. The only thing forgotten was the momentous question as to whether he uses a safety razor or shaves himself. It is the proud boast of our dailies that they gauge correctly the tastes of their readers and serve them only what they wish. This baritone incident is therefore a potent index to the present state of musical culture in the land of Theodore I.

THE orchestral news of the past week is varied and significant. From Boston comes the welcome information that Dr. Muck will stay there another season as the head of the Hub's symphony organization. Cincinnati sends the doleful tidings that its orchestra is to be disbanded owing to trouble with the musical labor union. That will throw out of commission Frank van der Stucken, one of the best conductors this country boasts of, and if Europe snaps him up next season Cincinnati will have much to answer for to the cause of American music. The Pittsburgh news budget on orchestral matters likewise is cheerless and discouraging. Emil Paur, whose contract runs out at the end of this season, has demanded, as the terms for its renewal, a salary of \$15,000 per year (at present he receives \$10,000), an enlarged orchestra, and the elimination of all small cities from his road tours. According to advices from Pittsburgh, the directors of the orchestra seem not in the least inclined to grant Paur's demands, which appear entirely reasonable from this distance. If a change should be made in the leadership Paur would probably go to Europe and not return again to this country—another loss that we can ill afford to bear. In Philadelphia the sudden death of Fritz Scheel has left the orchestral committee too shocked to hurry in the matter of choosing a successor to the popular conductor. Campanari made many friends in Philadelphia recently and he looks to be in the running, at any rate. Chicago's contribution to the week's orchestral history is splendidly joyful and optimistic. The Thomas Orchestra, Frederick A. Stock, conductor, has received a gift of \$50,000 from Mrs. Florence Lathrop Page, of Washington, D. C. The money is to be placed in trust and the income is to be used for the benefit of the musical organization. Thus even the cloud of bad news from other sources has its golden lining in the gladsome message from Chicago.



Live Topics from London.

BY THE EDITOR.



DAVID BISPHAM.

LONDON, March 12, 1907.

There are many concerts this world over, and there are recitals endless in number and apparently endless in dreariness, and there are many also of interest and entertainment, but here and there, interspersed among these multitudinous musical moments, there suddenly looms up a genuinely artistic event that flashes upon our minds and remains, as it were, a permanent fixture, something we are apt to recall even when the temptation for contrast does not call it forth. Let me quote a program of a concert that took place here at Aeolian Hall on Thursday afternoon, March 7, and this program at once, in its construction, shows a fine sense of balance and a real appreciation of necessary versatility, particularly when it represents songs, all of which were sung by one person:

Si, tra i ceppi (Berenice).....Handel
Separazione (Old Italian folk song)...Arr. by G. Sgambati
An die Musik.....Schubert
Der Erlkönig (by Request).....Loewe
Wie froh und frisch (Magelone Lieder).....Brahms
Liebst du um Schönheit (by Request)...Clara Schumann
Lied des Steinklopfers.....Richard Strauss
L'heure exquise (by Request).....Reynaldo Hahn

The singer was David Bispham, who was in a mood to do the kind of vocal work that disarms criticism, for even any favorable dissection of his singing would seem somewhat impertinent unless one could step upon a platform and prove his ability to do similar duty in the art of song. I am getting more advanced every day in the conviction that music criticism, except as an analysis of the compositions, apart entirely from hearing them, is in most cases an impertinence, and, with due regard for the literary capability of the better class of critics, not one in a thousand could do what the reproductive artist who is criticised does. Critics who desire to illustrate their profundity may accept the suggestion I recently made, namely, of taking partiturs or vocal scores or songs or any kind of musical works and elucidating their nature, character, tendency or good or bad features by analyzing them entirely apart from the hearing. The hearing is already reproductive. To criticise an artist like David Bispham is not to criticise anything of the music he sings, but to review his singing, his interpretation, his style, his form, and these things depend, most of them, upon the temporary mood and upon the transient conditions. But that same rule applies to the critic also. Criticism should not be subject to any such influences, and hence I maintain that the only legitimate criticism in music is the quiet, collected, cool judgment of the analyst, who dissects the score in his study, and not the performing work with all its delusions and illusions attending the hearing and the necessary conditions of the individual performers as they are reproducing it, and the physical and psychical conditions of the critic as they are influenced by the environment of the concert hall and the consciousness of the effect it may probably have, leaving aside prejudice, which is an element in all criticism—necessarily.

No one can cope with Mr. Bispham in the view he holds as to the method or manner of interpreting the songs in the above list unless he can sing them himself or herself to demonstrate in action wherein the difference lies, if there be any, for surely no one except the practical singing artist can possibly be devoting the time and interest to the dissection of the minutiae of the song. A difference based upon a theoretical conception cannot outweigh the fact of the practical study through one's own voice, which means oneself.

What, then, should be said if it is not criticism? Why, what

is said? Usually what is said is not, after all, criticism, for, let us say in song, criticism if specialized would have to be made by a vocal doctor or by a song or singing specialist. That is not the case, as can be seen by reading the criticisms. What is said, then? Why, the critic merely records this impression made by the artist. If he would, however, limit this impression to the actual phenomenon, to what really takes place, and not interline it with a play upon or an attempt at criticism, he would be giving a truthful picture of the impression created.

Let us try that, therefore. Mr. Bispham appeared and attacked the program in the spirit of an accomplished authority. There was no sign of doubt, no hesitancy, no question. He made his deepest impression with Schubert's "An die Musik" and Richard Strauss' "Lied des Steinklopfers," which would probably result in exile if he sang it in Germany as he did here, making of it an anarchistic appeal that would raise havoc in certain audiences. As a contrast to the violence of the Strauss theme, the "L'heure Exquise," by Hahn, gave rest and comfort to a rather excited set of listeners. The whole recital was an illustration of what an artist can accomplish with an audience in a song recital. The interpretations may not all have been to the liking of many or few who can sing all or some of the songs, but they certainly were satisfactory to the people by a vast majority. It was fine art in song.

A critic, who, however, cannot sing any of the songs or give Mr. Bispham a lesson, even in the phrasing of one song, may have found that there were some differences between his theoretical conception and Mr. Bispham's practical execution. But who cares? Certainly not the other critics who take a different view and whose ideas probably do not coincide with the ideas of the first critic—and no one cares. What was the effect of Bispham's artistic recital upon those who were present? That is about the only question. It is exactly the same kind of question that would be or should be put on the criticisms: "What is the effect of criticisms on the readers?" A professional critic endeavors to accomplish with his audience exactly what an artist seeks to accomplish with his audience, provided the critic is also an artist as a critic.

It was an enjoyable and enjoyed afternoon, chiefly by means of Mr. Bispham's artistic singing, later on supplemented by selections from Liza Lehmann's opera, "The Vicar of Wakefield," accompanied on the piano by the composer. As a matter of record it may be stated that besides Mr. Bispham the other singers were Miss Edith Clegg, Miss Violette Londa, Mr. Stuart Alexander, Mr. Bertram Mills and Master Gordon Travis. Mr. Henry Bird was the accompanist for Mr. Bispham and assisted materially in giving to the songs the necessary support upon which so much depends in a song recital.

Chappell Ballad Concert.

Chappell & Co., renowned music publishers, have been giving ballad concerts for many years under Mr. William Boosey's management, and the ninth concert of this season drew a large audience to Queen's Hall last Saturday. These ballad concerts have been greatly modified by the influence of our own period, and therefore they represent the spirit of the age so far as it is reflected in music in this community. They are exceedingly popular, and yet it will be found that, interspersed with the music, in which Chappell & Co. are chiefly interested as publishers, there are many compositions of a more universal character than the purely national music known as the indigenous English song or ballad, which is rarely heard outside of Britain and its possessions, and at times in America. To give an idea of the composi-



tion of a ballad concert in our day in London, suppose we publish the program in full:

- Solo, Organ—
Fredk. B. Kiddle.
- Song, Bois Epais.....Lulli
Marcus Thomson.
- Air, Valse Song (Romeo and Juliet).....Gounod
Aileen Hodgson.
- Solo, Violin, Prelude and Gavotte (from Sonata
in E major).....Bach
(Accompaniment by Schumann.)
Fritz Kreisler.
- Air, Ave Maria.....Bach-Gounod
Marie Tempest.
Violin obligato, Evelyn Tyser.
- Song, Serenade.....Schubert
Ben Davies.
- New Song, Little Barefoot.....Franco Leoni
Carmen Hill.
- Solo, Piano—
Fantaisie Impromptu.....Chopin
Etude, G flat.....Chopin
Mathilde Verne.
- Song, When He Comes Home.....Franco Leoni
Maria Yelland.
- New Song, Messmates.....Hermann Löhr
Dalton Baker.
- Songs—
Chant Venetien.....Bemberg
You—and Love.....Guy d'Hardelot
Aida Crawford.
- Song, Desert Fable of a Hindoo Maid (Lalla
Rookh).....F. Clay
Harold Wilde.
(By kind permission of Mrs. D'Oyly Carte,
Savoy Theater.)
- Songs—
My Heart's at Your Feet.....Lionel Monckton.
Visitors.....Waddington Cooke.
Margaret Cooper.
(By kind permission of the Palace Theater.)
- Song, In Golden June.....Maude Valérie White
Marcus Thomson.
- Song, The Linnet.....R. Coningsby Clarke
Aileen Hodgson.
- Solo, Violin—
La Précieuse.....Louis Couperin (1630-1665)
Variations.....G. Tartini
Fritz Kreisler.
- Song, A Lesson with the Fan.....Guy d'Hardelot
Marie Tempest.
- New Song, The Nightingale's Warning.....
Bernard Rolt
Ben Davies.
- Song, A Coon Lullaby.....Teresa del Riego
Carmen Hill.
- Solo, Piano, Valse Caprice.....Rubinstein
Mathilde Verne.
- Song, Beloved, It Is Morn.....Florence Aylward
Maria Yelland.
- Song, Ho! Jolly Jenkin (Ivanhoe).....
Arthur Sullivan
Dalton Baker.
- Song, Brown Eyes.....Teresa del Riego
Aida Crawford.
- Song, Ritornello.....G. H. Clutsam
Harold Wilde.
- Accompanists—Hamilton Harty, Fredk. B.
Kiddle, Haddon Squire.

The center of disturbance, as the meteorological reports would call it, was Fritz Kreisler, who was compelled to encore; and then Mr. Ben Davies, although with one exception all these singers were excellent evidence of the high average of vocal attainment that has been reached here. The applause that greeted their songs was not, in the least, ill judged or indiscriminate; it was indeed well deserved in every instance. Besides Kreisler's fine fiddle finish and Ben Davies' vocal finish, there was a remarkable mezzo voice heard, the owner of which is Miss Maria Yelland. It is seldom that a woman controls such a powerful organ of tone—vast, I may call it. The very first note called the audience to order and the singer was compelled to yield to a demand for a repetition.

The story of this ballad concert would, in detail, go far beyond what a newspaper could spare in space, and as to a criticism, if any one dared to attempt that—why, to be just to all participants (and critics fundamentally are all supposed to be aiming at justice) would require a page in a London daily. But it is sufficiently interesting to go through the

program and observe its tendency, and to know that the concert pleased those who paid to listen to it. That was one of the motives for giving it.

Introduced to the Emperor.

According to reports, the dinner at the Embassy of the United States at Berlin, given by Charlemagne Tower and attended by the German Emperor, brought about a meeting between His Imperial Highness and Rudolph Aronson, of New York.

Mr. Aronson is fully deserving of this social distinction, first because of his position at home, but chiefly because he is the creator in a musical revolution which may somersault the whole system of engaging European musical artists for performances in America. Up to the advent in Europe of Mr. Aronson as an American agent for the further dissemination of classical music in our country by means of European artists, these artists were paid to go to America; Mr. Aronson's revolution consists in the recognition of an unsuspected fact, and that is, that European artists will pay to go to America. There is now quite a list of European artists who have paid Mr. Aronson to arrange concerts or appearances for them in America, and, although most of them have not yet appeared, there is no doubt that, with his energy and intensity of purpose, he will, in time, secure engagements for them, for that is the understanding.

Of course, this upsets completely the former system under which guarantees and deposits of money were required by European artists before they would agree to sign an agreement to visit America. The other American agents have been put to considerable trouble and disturbance because of this old, barbarous method, a method calling for a deposit which was at times equal to a prohibition. But now, under the Aronson system, this has all been changed, and as it is now known that musical artists will pay cash money in order to secure American engagements, and not only pay the cash but resign any claim to security or a deposit or a guarantee, the whole situation is undergoing a revolution, as I think I most aptly termed it.

Mr. Aronson has succeeded so well in arranging this matter with quite a lot of European musical artists on this side that the musical people in America are now justified in looking forward to the period when his artists are to sing and play, which, no doubt, will take place this coming season. The array is a large one, and as the artists, such as the baritone Rennay, the pianists Shattuck and Navas, the cornetist Chambers, and others are all considered acceptable, some good concerts are anticipated, and with Mr. Aronson as manager these concerts should be successful.

London Symphony Concert.

With the ninth symphony concert of the London Symphony Orchestra, Dr. Hans Richter conducting, a remarkably interesting program greeted the audience, a program that tells how symmetrical a scheme can be reared in a symphony concert, a program that shows Dr. Richter's capacity as an architect in program building. Could any plan be more beautifully lined up than the following, opening with Mozart and closing with Beethoven:

- Mozart.....The E flat symphony
Tchaikovsky.....The B flat minor piano concerto
Strauss....."Ein Heldenleben"
Liszt....."Todtentanz"
Beethoven....."Leonora," No. 3

The readers of this paper are supposed to know these compositions. If I were to proceed with an analysis of the E flat symphony and the "Leonora" overture No. 3, I would be assuming that there were novices in the musical profession who should be taught what these works are, and in the case of the remaining compositions it might also be assuming that those who are readers of the paper had

never read it before and should be instructed as to these works and how to read THE MUSICAL COURIER. It seems to me that, for a paper such as this, all such proceedings would be eminently superfluous, for our readers know all about the compositions of the foregoing program; otherwise they would not be our readers. Plain?

What happened? That is the question.

Much happened.

Dr. Richter gave the reading to the classics that we expected from an eminent authority on the subject; he conducted the works far better than any critic could, or than any member of THE MUSICAL COURIER staff could. Hence it seems rather idiotic to tell our readers anything in particular regarding the directing of Dr. Richter other than that it appeared splendid in its broad and sweeping and powerful command, and that the orchestra was under militant discipline and responded with alacrity, with what is called *elan*, when applied to any action that illustrates the successful effect of leadership upon a body of interested followers. In the "Heldenleben" Mr. Arthur W. Payne, the concertmeister, read the first violin solo part in a style that gave to the meaning of Strauss emphasis and declamatory force and helped to unfold the story of the program. When it is said that Dr. Richter's interpretations proved satisfactory to us, it might also be said that he is certainly competent to interpret to meet our views, even if he did not meet the approval of others—which is not herewith intimated, but which might be possible. Considering the great variety of opinions on conducting, it does not follow that our views are the false views, or the differing views the proper ones.

I merely wish to emphasize the theory that musical criticism on moving events has its queer formulas, and that when analyzed, as it analyzes, it may assume fantastic shapes, for how can any one really pose as a critic of such conducting as Dr. Richter delivers unless one is a conductor of eminence himself, who, to prove wherein he differs, is capable of taking the baton and conducting the same works? The criticism can only show us how the critic was affected as a critic, and that is rather thin skating, as we call it in America. Everybody is necessarily a critic, and therefore it is of no real consequence except to each critic for himself or herself, and to no one else, except that when it is published it permits the critic to tell an audience; otherwise he must keep it to himself. And that is what the bulk of the critics do who cannot conduct symphony concerts.

Harold Bauer was the soloist, and the same rule applies to him. He never played more grandly than on that night. It was impeccable as a technical display, magnificent in its rhythmic command, and intellectual and poetic in its interpretation. In short, it was supreme piano erudition, in which it was shown how perfection in technic can be applied as a means to the artistic end. Now, then, that is about all the writer dare say, that impressionistic description. If I could dare to differ I could only do so by inviting Mr. Bauer to a conference and showing him, by performing the parts myself, how and where I did not agree with him. As that could not be done, as no such illumination could come forth from a writer or a critic—because he is a critic and not a piano virtuoso—it cannot be of much consequence to other critics—several thousands that night present—what is printed about Bauer's wonderful performance, and it is of no consequence. All that is of consequence is a recital of the facts, of the impression conveyed and of the effect upon the audience, which insisted upon recalling Bauer a number of times to receive its applause approval.

If the critics will present to the world the effect upon the people created by the artists, they will make their reports most interesting and every one will endeavor to learn what has happened. But to use time and space for the display of critical erudition on acts which critics themselves are incapable

of performing seems, after all, to have become such a commonplace nowadays that too little attention is bestowed upon it, considering the wisdom of critics as musicians—of course, not as critics.

Weingartner, the felix, is to conduct only his own works this fall here and in the English provinces; that is, the orchestra is to play other music conducted by a regular conductor, and each program will contain Weingartner compositions which he will conduct. In short, Mr. Weingartner will hereafter conduct his own and no other works. There will be no stone left unturned to show the world of music the true value of Weingartner compositions, and the idea is certainly an excellent one. If the public will respond it will hear Weingartner's works. In America the plan did not succeed, and therefore there are only a few people who know anything worth knowing about Weingartner's music. It is a novel plan, but there is no reason for discountenancing it as long ago as Mr. Weingartner enjoys it. He must now get audiences into the halls of England to learn whether they will enjoy it, too. Let us hope so. Originality in an operation is in itself worthy of encouragement.

BLUMENBERG.

ONE OF THE PIONEERS.

The accompanying portrait is that of Maximilian Knitel-Treumann, and the letter attached



MAXIMILIAN KNITEL-TREUMANN.

to it speaks for itself. He states therein that he has been a constant subscriber to and advertiser in THE MUSICAL COURIER for twenty-five years. In his quarter of a century with this paper, Mr. Knitel-Treumann has seen much water pass through the musical mill, and he has seen countless monthly, weekly, bi-weekly and quarterly music journals come and go and leave no trace behind them. In all the twenty-five years, however, THE MUSICAL COURIER has not only appeared on schedule time each week, but has also issued several "extras," published various National Editions, established a separate weekly trade paper and a separate weekly paper devoted to music publishers, bands and orchestras. During that time THE MUSICAL COURIER never changed hands in a proprietary way, never suspended either payment or publication for a single day, and never "amalgamated" with other musical sheets. This constitutes a record absolutely unique in the history of musical journalism, and is one of the reasons why Mr. Knitel-Treumann remained in the paper for such a remarkably long time. He felt that his investment was protected, and that a paper which exhibited such constant growth and militant vitality must naturally have an enormous following of read-

Carnegie Hall, Room 837.

New York, March 7th, 1907.

To the Musical Courier:

When I arrived in New York just twenty-five years ago to begin my career as a concert singer and teacher, one of the first things I did was to subscribe for and insert my professional card in the Musical Courier. After the lapse of a quarter of a century I state with pleasure that I have never regretted that act, for I have during this time witnessed the birth and seen the death of many ambitious musical journals. I have seen them come and go and with some of them has gone my money. The Musical Courier has ever fulfilled its promises—not only has the paper aided me as a singer and teacher but it has co-operated with me in the exploitation of my theories and views with regard to the art of singing. Having just paid my subscription for the twenty-fifth year without having a break, I believe I am warranted in saying that I am the oldest subscriber and advertiser in the Musical Courier. Thinking this a fitting occasion to congratulate Mr. Blumenberg and his able coadjutors in their conduct of this musical journal I wish to say that my relations with the officers of the Musical Courier Company have always been very cordial and never have I asked the paper anything in reason but that it has instantly complied with my request. With a hearty Vival, floriat, vivat to the Musical Courier I am

Cordially Yours

Maximilian Knitel-Treumann

ers and responsible advertisers. Mr. Knitel-Treumann early reaped the benefit of his sagacity, as his vocal classes have for many years been among the most sought after by students from all over the country, and his fame is solidly established as a successful exponent of the best schools and styles in lied, opera and oratorio. That he achieved these results with work of the highest order need hardly be emphasized, for MUSICAL COURIER readers will bear out the statement that as an advertiser Mr. Knitel-Treumann was always strictly legitimate and never even remotely inclined to any method that savored at all of sensationalism. There are many other subscribers to and advertisers in THE MUSICAL COURIER who have been with this paper over twenty-five years, but Mr. Knitel-Treumann owns the distinction of being absolutely "the oldest." THE MUSICAL COURIER wishes him continued success in his fine and dignified career, and hopes that he will be with us as enthusiastically as ever in 1932—twenty-five years from now!

MUSICAL anniversaries for the first week in April: 1, Ferruccio Benvenuto Busoni, born at Empoli, in 1866; Arthur P. Schmidt, born at Altona, Germany, in 1846; Ignaz Franz von Mosel, born in Vienna, in 1772; 2d, first performance of Beethoven's "First Symphony," in Vienna in 1800; Franz Lachner, born at Rain, Germany, in 1803; 3d, Reginald de

Koven, born at Middleton, Conn., in 1859; Jean Baptiste Lemoine, born at Eymet, in 1751; Johannes Brahms, died in Vienna in 1897; 4th, Hans Richter, born at Raab, in 1843; first production of "Dinorah" (Meyerbeer) in Paris, in 1859; 5th, Ludwig Spohr, born in Brunswick, Germany, in 1784; first production of "Lucia di Lammermoor," in London, in 1838; first performance of Beethoven's "Second Symphony," in Vienna, in 1803; 6th, Friedrich Robert Volkmann, born in Lommatsch, in 1815; Giovanni Battista Rubini, born in Rome, in 1795; Martin Roder, born in Berlin, in 1851; Antonio Diabelli, died in Vienna, in 1858; 8th, Asger Hamerik, born in Copenhagen, in 1843; Giuseppe Tartini, born in Pirano, in 1692; Gaetano Donizetti, died in Bergamo, in 1848.

"CRITICS are musical policemen," says an educational monthly. No wonder the artists get so many clubbings.

NEGOTIATIONS are still pending between the Isola brothers, managers of the Gaité, Paris, a subventioned theatre in which light French opera is given, and Richard Strauss, for the performance of "Salome," and the indications point to a successful issue. The Isolans are men of wealth and have interests in public performances outside of the Gaité. They were formerly in the circus business, and one

of them is said to have been a clever clown. They will be able to cope with Strauss on any financial question.

PARIS, STRAUSS AND "SALOME."

Richard Strauss has written a letter to the Berlin Börsen Courier which throws new light on his rejection of Paris in the "Salome" affair. The letter reads:

"I thank you for sending me the Parisian report, to which I would merely add that paragraph 5 of the statutes to which I, as member of the Société des Auteurs Dramatiques, would have to conform, reads in the second sentence as follows:

"L'objet de la Société est: Le perception des droits des auteurs vis à vis des Administrations théâtrales à Paris, dans les départements, à l'étranger, partout enfin où la perception peut ou pourra s'exercer légalement en vertu de traités généraux passés avec la Société et la mise en commun d'une partie de ces droits."

"And in paragraph 17 in the second sentence:

"Il est interdit à tous les Membres de la Société de faire représenter des ouvrages, dans un théâtre, où ils seront . . . artiste ou employé à un titre quelconque, etc."

"If the society saw fit, therefore, it could forbid me to direct 'Salome' at the Berlin Royal Opera. I do not believe that this paragraph could be misunderstood. To be sure, my representative in Paris assures me that these statutes are not to be taken in a strictly literal sense, but as being friendly to the authors. He is not, however, in a position to procure for me a written assertion that this is so from the society."

"The society demands that I accept its statutes without reserve if I wish my works to be performed on a French stage which is under contract with the society. My good judgment tells me that in a contract which binds my family for fifty years after my death it is not prudent to leave it to the will of the society whether or not they will some day use the above quoted paragraphs against me. It may be that they would not do so, but who will give me the slightest guarantee to that effect? If the society does not intend to make use of these paragraphs why do they have them in the statutes? If they really wish to make use of their rules only in French speaking countries, for which I am willing to concede my works, why will they not agree to this in writing? I do not ask for more."

"But to sign contracts which demand of me impossible conditions, and simply trusting to luck that these conditions will never be fulfilled—this I consider immoral. If the society refuses these just demands of a foreign author, why, then, it simply means renouncing the performances of my opera in France. Whether other German authors have accepted these statutes, probably without reading them, is to me a matter of indifference."

"Perhaps this modest agitation may have the effect of inducing the society to make suitable revision in the statutes relating to foreign authors."

"DR. RICHARD STRAUSS."

Wagner and Verdi were members of this Society of Authors, as are also several of the modern Italian composers; but Strauss cares little for precedent.

MANAGER WOLFSOHN reports that in San Francisco, Los Angeles, Portland, Seattle—in fact, all along the entire Pacific Coast—Rosenthal has been playing to "capacity houses," and the success was such that the managers of all those cities are telegraphing for return dates later in the spring. Wolfsohn also has two offers for a series of Rosenthal concerts in the City of Mexico and other Mexican towns.

CALVE arrived in New York last week and will make her Manhattan debut tonight (March 27) in "Carmen."



I shall devote the coming summer to a complete and exhausting review of the piano works of Franz Peter Schubert. In the sonatas alone there is a mine of tender melody, a sheer bottomless well of lovely sentiment, a veritable abyss of—

On second thought, I shall postpone the Schubert researches until the summer of 1908.

A Western daily speaks of an "electric soprano." Does she shock the audience?

A Quakeress from Pennsylvania sent a musical poem to this office and asked: "Can thee publish



GEMMA BELLINCIONI AS SALOME.

the inclosed? If so, thee need not pay for it." The unfeeling manuscript editor sent back the reply: "Thy poem is herewith returned with thanks. Us can't use it."

Herewith the attention of the Department of Combustibles is called to the second act (garden scene) of Charpentier's "Louise," to be produced at the Manhattan next season. This column, at least, is ever on the watch over the musical morals of the community.

"The Spoilers" is a melodrama. All real life is melodrama. Therefore, if you want to see a segment of real life on the stage, don't miss "The Spoilers." It is a play by Rex Beach, and it deals with the deeds of men who do the world's work in the gold fields of Alaska. Musicians will be benefited by the play, for it teaches that there are persons on this globe who actually do not know a fugue from fudge or a Chopin valse from a valise. This is not an advertisement, but merely advice. Daniel Frohman told me "The Spoilers" was a cracking good melodrama, but I didn't believe him because he is the producer of the piece. Daniel's judgment was right.

A Canton, Ohio, newspaper reports that after the Arthur Hartmann concert there a fire was discovered in the Auditorium. Must have been left by Hartmann.

Alice Roosevelt-Longworth and Kermit Roosevelt play the piano, and Nicholas Longworth plays the violin. Railroad and trust magnates will testify that, as far as they are concerned, Theodore Roosevelt plays the devil.

As the fogs of London inspired Whistler, so the gloom of Pittsburg seems to urge the muse of Adolph M. Foerster into song. He sends me a set of lyrics, op. 64, every bit as potent and "advanced" as his op. 57 and op. 63, reviewed in this column some time ago. Foerster's op. 64 contains musical work of a kind not met with every day in this ballad ridden country, and an examination into the texts and their details reveals the amazing insight and fertility with which the composer has followed every mood and tense of the written word. Those who are interested may make the examination for themselves, and those who are not would hardly appreciate a technical dissection in this place—or any other. When you get the Foerster songs, remember that he is not a maker of "tunes" in the conventional sense, but a painter of musical moods. This point settled, you will understand what Pittsburg's gifted song poet is driving at.

Carlyle: "He who wants humor, be his powers what they may, has only half a mind."

Arthur Hochmann played Scharwenka's C sharp minor concerto two weeks ago at an opera concert in this city. Who would know about it without this mention?

Beside the concerto in C sharp minor and the familiar one in B flat minor, Scharwenka also wrote one in C minor with a hauntingly lovely krakowiak finale. Why doesn't some one discover it?

The Salome in the picture is Gemma Bellincioni, who created the role of Strauss' heroine in Italy. They say that in the dance before Herod, by the time Gemma reaches the sixth veil or so, the effect is such that no self respecting young girl would ever dream of taking her mother to the show.

Friend—I understand your son is pursuing his musical studies in Europe.

Father—Yes, but from what I can ascertain I don't believe he will ever catch up with them.

"There is in X's singing, in spite of her facility in *floriture* and her excellent *legato*, a certain vocal *timbre* which does not conform with the strict requirements of *bel canto*, and often gives her tones a *parlando* effect that has in it something of the *klangfarbe* of the *cor anglais*"—as some of our critics would write in that chaste and limpid English for which they are remarkable.

Gabrilowitsch played the Tchaikowsky concerto (B flat minor) with the Thomas Orchestra in Chicago last Friday and had eleven recalls. A few days previous he gave his farewell recital in the Windy City, and the Tribune spoke with enthusiasm

of the "genuine enjoyment and keen musical satisfaction" afforded by Gabrilowitsch's solo performances. The same paper found him to be also a pianist "whose qualities are uncommonly ingratiating and admirable," and who read the first movement of the Chopin B flat minor sonata with "an interpretation the superior of which has not been heard in the countless times the work has been listened to." The funeral march and presto of the same work "put the climax on a performance in every way remarkable." Four of Mendelssohn's "Songs Without Words" were "literally sung," and Liszt's F minor study was done "in tremendous style." The Chicago Daily News dubs Gabrilowitsch a "young giant of the piano," and tells us that he has "a vigorous philosophy allied with his poetry of interpretation that is wonderfully invigorating." The News critic also found in the Russian's playing of the Chopin sonata "something new and vital." The Evening Post credits Gabrilowitsch with being able to "provide something beyond the arid perfection of executive correctness," and adds: "The production of a firm and singing tone is one of the attributes of his art, and this quality is not a little enhanced by reason of the breadth and interpretative musicianship to which it is conjoined." The Herald bears out the other Chicago papers in regard to Gabrilowitsch's unconventional performance of the Chopin sonata: "The sonata appeared bigger and more heroic than usual under the fingers of this young Russian."

"Variations" is to be specially illustrated this summer by Viafora, the sardonic Italian caricaturist.

LEONARD LIEBLING.

Not long ago the Theater Magazine published an article called "Is Richard Strauss the Evil Genius of Modern Music?" The answer is: "No, Non, Nein, Nay, Not, Nit, Never, Nope."

APROPOS of another editorial in this issue of THE MUSICAL COURIER, when all is said and done singers with enlarged girths are not half as bad as singers with enlarged heads.

MADAME DONALDA and her husband, M. Seveilhac, have been engaged for the forthcoming season at Covent Garden. These artists made a highly favorable impression at the Manhattan this winter and should be exceptionally successful in London, where they are no strangers, by the way, to the opera public of that capital.

It pays to be the world's greatest prima donna. After her farewell performance at the Manhattan, Melba gave Oscar Hammerstein a gold watch, the press agent of the house a diamond and ruby brooch, the stage manager a silver cigar box, Campanini a diamond and ruby scarf pin, Tanara an autographed photograph in a silver frame, and smaller gifts to everybody in and around the Manhattan from the callboy to the prompter and ticket takers.

It seems necessary again to remind readers of THE MUSICAL COURIER that this paper will neither print nor answer anonymous communications. Many interesting letters are received in this office which would bear publishing and editorial discussion, but as they are not signed, the rule of THE MUSICAL COURIER cannot be broken. This rule is based on the belief that if a writer does not consider his letter worth signing then it is not worth answering.

THIS week's cover page of THE MUSICAL COURIER bears a likeness of Leopold Godowsky, whose sensational Berlin debut some years ago and continual triumphs ever since all over Europe are too well known to THE MUSICAL COURIER clientele to require further repetition or elucidation at this time. To impress Europe with piano performances is always a signal achievement, but to surprise that blasé portion of the world into the wildest extravagances of praise is a phenomenon which only two

or three pianists beside Godowsky have ever brought about since the days when Mozart first startled those of his contemporaries who understood what the divine Amadeus was doing. Piano playing has made mighty strides since that era, and the art has acquired æsthetic, psychological and even physical attributes which the artists of earlier times were incapable of mastering. Those things are regulated by evolution, and clearly the period for the sort of piano performances Godowsky vouchsafes us now was destined to be the beginning of the twentieth century, or else they would have been heard before then. He is of and for our day, and stands in the front guard of those who have advanced piano playing noticeably in musical and technical boundaries since the time of Liszt, Rubinstein and Tausig. To hear Godowsky is to appreciate the fact that greatness in pianism cannot be thrust upon one, but must be God-given in embryo state, and brought to living reality by the most self-sacrificing, slavish and soul searing devotion on the altar of Art. No one has worked harder than Leopold Godowsky, but than him no one is today more grandly eminent.

George Hamlin's Song Recital.

Many New York singers whose names are known from Maine to California attended the recital which George Hamlin, the tenor, gave at Mendelssohn Hall, Monday afternoon of this week. The program was one that was sure to appeal to Mr. Hamlin's colleagues and to musicians generally. Mr. Hamlin's art is beautifully poised, and therefore his recitals afford the pleasure and instruction that no one cares to miss. He sang the recitative and aria, "Seht was die Liebe thut," from Bach's cantata, "Ich bin ein guter Hirt," and he followed this dignified number with the more impassioned recitative and aria, "Love Sounds the Alarm," from Handel's "Acis and Galatea."

Mr. Hamlin further illumined the writings of Schubert, Schumann, Brahms and Franz by singing eight unfamiliar songs by these composers in the following order: "Im Abendroth," "Der Musensohn," Schubert; "Die Meerfee," "Provençalisches Lied," Schumann; "Wir Wandelten," "Botschaft," Brahms; "Die Farben Helgoland's" and "Frühling und Liebe," Franz.

The German masters were followed by three songs of Sullivan, words from Tennyson's cycle, "The Window," or "The Song of the Wrens," and in his delivery of these, Mr. Hamlin once more displayed his exquisite diction. Four songs of Wolf and a manuscript song, "The Crying of the Water," by Campbell-Tipton, and "Heimliche Auforderung," by Strauss, closed a musical hour and a half that many will recall when singers become a topic of conversation. On the eve of press day it is not possible to give a more extended criticism. Arthur Rosenstein was Mr. Hamlin's piano accompanist.

Frieda Stender in the Far West.

Frieda Stender continues to win new laurels wherever she appears on her tour to the Pacific Coast and adjacent cities. The press clippings include these notices:

Following the first number of the orchestra, Frieda Stender, the lyric soprano, took captive the enthusiastic audience with her first number, the aria, "Voi che sapete," by Mozart, and held them to the last as well by her pleasing personality as by her faultless and most charming vocal abilities. In her varied repertory for the evening Miss Stender fully sustained the brilliant reputation which had preceded her, and her every number was a distinct pleasure. She was accompanied by Harry Wood Brown. The gracious response of Miss Stender to the generous encore received at the close of her last number with the "Last Rose of Summer," was an added charm to her portion of the program.—Idaho Daily Statesman, Boise City.

Frieda Stender, lyric soprano, of New York City, the special attraction of the evening, was certainly all, if not more, than the forewords of praise had led the public to expect.

Her most pleasing presence and her sweet, rhythmic, clear and vibrant voice captivated all, and held her auditors eager for her every tone. Her program included Mozart's aria, "Voi che sapete"; Schubert's "Who Is Sylvia?" and Moszkowsky's serenade, all given with fine interpretation and faultless vocalization, and with a voice the quality of which was musically delightful; these, with her other numbers, were happily selected to bring out the varied resources and the fine cultivation of the singer's beautiful voice. Boise is prouder than ever of its Symphony Orchestra. It will treasure a most delightful remembrance of Miss Stender, their distinguished soloist last night.—The Evening Capital News, Boise City.

Miss Stender's program was a most artistic one, including an aria by Mozart and a number of ballads which gave variety of expression and feeling. The singer showed wonderful adaptability and splendid breathing quality all through the difficult numbers, but she was heard at her best in the last group of songs—"Who Is Sylvia?" by Schubert; the exquisite little song with the German refrain, "Ich Liebe Dich Allein," and a brilliant bit of Marchesi, "La Polletta." So insistent was the applause following this song that the audience waited and the singer responded once more, singing "My Rose and I."—Salt Lake City Herald.

Frederic Mariner Recitals.

During the time that Frederic Mariner was associated with the Virgil Piano School his student recitals became noted for their artistic value, interest and the enjoyment they afforded to the large audiences. His pupil players were all developed under his personal care and gained their experience from months and years of constant recital playing at the regular weekly recitals. Among the many pupils whose unusual playing attracted attention to Mr. Mariner's worth as an instructor and aided in building up his reputation and that of his recitals: G. Virgil Gordon is now chief assistant instructor in the Virgil Piano School, New York; Robert Colston Young is director of music in a Kentucky school, Miner Walden Gallup is studying piano in Berlin, Germany; Wilber Sanford Blakeslee sent three seasons abroad, and is now in Chicago; Ella May Shafer is a successful teacher in New York City and Yonkers, and May Vincent Whitney is well established in a Plainfield studio.

In locating in Ninety-second street this season, Mr. Mariner made a most successful move, and with his present advantages he will continue the success and high standard of former recitals. Friday evening will be devoted each week during the season to pupil recitals, for which invitations may be obtained for the asking. Any one interested in watching the progress of piano pupils is welcome to attend all recitals.

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	Wilson Jewell.
On Wings of Music	Mendelssohn
Lonely Wanderer	Grieg
Etude Mignonne	Schutt
	Johanna Christenson.
Good Night	Schutte
Hungarian Dance	Schutte
	Arthur McWilliams.
Christmas Song	Aletta
	Helen Sonn.
Prelude	Reinhold
Columbine	Gerrit Smith
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Felix Kraemer, who will manage the short tour through the United States of the Vienna Male Choral Society, arrived at New York Saturday on the Pennsylvania, after an exceedingly rough voyage from Hamburg. This celebrated choral society, which has been in existence sixty-three years, is about to make its first visit to the United States. It contains nearly 200 members, and is under the direction of Edouard Kremser, Richard Heuberger being the assistant conductor.

This society will sail from Genoa, April 22, aboard the Oceanica, and will arrive on this side about May 4 or 5. While in New York the members of this organization will be the guests of the German Liederkrantz Society.

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After leaving the Quaker City the Vienna singers will visit Baltimore, Buffalo and Milwaukee. They will remain in New York only two weeks. The last night of their stay in this country the members of the society and a number of their friends will be given a reception by the German Club, of Hoboken. Accompanying this organization to America are ten prominent journalists, who represent some of the leading newspapers in Europe. They will send cable reports every day.

The Vienna Male Choral Society is one of the most famous organizations of the kind in Europe. It has given nearly 800 public performances in various cities of the old country. This American tour is not in any way a money making enterprise. Every dollar of the proceeds will be devoted to charity. The Liederkrantz Society, of New York, will co-operate with Felix Kraemer, and the proceeds of all the concerts will be placed in the hands of the former to be distributed according to plans agreed upon. The forthcoming visit of this famous Viennese body of singers already has aroused considerable interest in musical circles.

of them is said to have been a clever clown. They will be able to cope with Strauss on any financial question.

PARIS, STRAUSS AND "SALOME."

Richard Strauss has written a letter to the Berlin Börsen Courier which throws new light on his rejection of Paris in the "Salome" affair. The letter reads:

"I thank you for sending me the Parisian report, to which I would merely add that paragraph 5 of the statutes to which I, as member of the Société des Auteurs Dramatiques, would have to conform, reads in the second sentence as follows:

"L'objet de la Société est: Le perception des droits des auteurs vis à vis des Administrations théâtrales à Paris, dans les départements, à l'étranger, partout enfin où la perception peut ou pourra s'exercer légalement en vertu de traités généraux passés avec la Société et la mise en commun d'une partie de ces droits."

"And in paragraph 17 in the second sentence:

"Il est interdit à tous les Membres de la Société de faire représenter des ouvrages, dans un théâtre, où ils seront . . . artiste ou employé à un titre quelconque, etc."

"If the society saw fit, therefore, it could forbid me to direct 'Salome' at the Berlin Royal Opera. I do not believe that this paragraph could be misunderstood. To be sure, my representative in Paris assures me that these statutes are not to be taken in a strictly literal sense, but as being friendly to the authors. He is not, however, in a position to procure for me a written assertion that this is so from the society.

"The society demands that I accept its statutes without reserve if I wish my works to be performed on a French stage which is under contract with the society. My good judgment tells me that in a contract which binds my family for fifty years after my death it is not prudent to leave it to the will of the society whether or not they will some day use the above quoted paragraphs against me. It may be that they would not do so, but who will give me the slightest guarantee to that effect? If the society does not intend to make use of these paragraphs why do they have them in the statutes? If they really wish to make use of their rules only in French speaking countries, for which I am willing to concede my works, why will they not agree to this in writing? I do not ask for more.

"But to sign contracts which demand of me impossible conditions, and simply trusting to luck that these conditions will never be fulfilled—this I consider immoral. If the society refuses these just demands of a foreign author, why, then, it simply means renouncing the performances of my opera in France. Whether other German authors have accepted these statutes, probably without reading them, is to me a matter of indifference.

"Perhaps this modest agitation may have the effect of inducing the society to make suitable revision in the statutes relating to foreign authors.

"DR. RICHARD STRAUSS."

Wagner and Verdi were members of this Society of Authors, as are also several of the modern Italian composers; but Strauss cares little for precedent.

MANAGER WOLFSOHN reports that in San Francisco, Los Angeles, Portland, Seattle—in fact, all along the entire Pacific Coast—Rosenthal has been playing to "capacity houses," and the success was such that the managers of all those cities are telegraphing for return dates later in the spring. Wolfsohn also has two offers for a series of Rosenthal concerts in the City of Mexico and other Mexican towns.

CALVE arrived in New York last week and will make her Manhattan debut tonight (March 27) in "Carmen."



I shall devote the coming summer to a complete and exhausting review of the piano works of Franz Peter Schubert. In the sonatas alone there is a mine of tender melody, a sheer bottomless well of lovely sentiment, a veritable abyss of—

On second thought, I shall postpone the Schubert researches until the summer of 1908.

A Western daily speaks of an "electric soprano." Does she shock the audience?

A Quakeress from Pennsylvania sent a musical poem to this office and asked: "Can thee publish



GEMMA BELLINCIONI AS SALOME.

the inclosed? If so, thee need not pay for it." The unfeeling manuscript editor sent back the reply: "Thy poem is herewith returned with thanks. Us can't use it."

Herewith the attention of the Department of Combustibles is called to the second act (garden scene) of Charpentier's "Louise," to be produced at the Manhattan next season. This column, at least, is ever on the watch over the musical morals of the community.

"The Spoilers" is a melodrama. All real life is melodrama. Therefore, if you want to see a segment of real life on the stage, don't miss "The Spoilers." It is a play by Rex Beach, and it deals with the deeds of men who do the world's work in the gold fields of Alaska. Musicians will be benefited by the play, for it teaches that there are persons on this globe who actually do not know a fugue from fudge or a Chopin valse from a valise. This is not an advertisement, but merely advice. Daniel Frohman told me "The Spoilers" was a cracking good melodrama, but I didn't believe him because he is the producer of the piece. Daniel's judgment was right.

A Canton, Ohio, newspaper reports that after the Arthur Hartmann concert there a fire was discovered in the Auditorium. Must have been left by Hartmann.

Alice Roosevelt-Longworth and Kermit Roosevelt play the piano, and Nicholas Longworth plays the violin. Railroad and trust magnates will testify that, as far as they are concerned, Theodore Roosevelt plays the devil.

As the fogs of London inspired Whistler, so the gloom of Pittsburg seems to urge the muse of Adolph M. Foerster into song. He sends me a set of lyrics, op. 64, every bit as potent and "advanced" as his op. 57 and op. 63, reviewed in this column some time ago. Foerster's op. 64 contains musical work of a kind not met with every day in this ballad ridden country, and an examination into the texts and their details reveals the amazing insight and fertility with which the composer has followed every mood and tense of the written word. Those who are interested may make the examination for themselves, and those who are not would hardly appreciate a technical dissection in this place—or any other. When you get the Foerster songs, remember that he is not a maker of "tunes" in the conventional sense, but a painter of musical moods. This point settled, you will understand what Pittsburg's gifted song poet is driving at.

Carlyle: "He who wants humor, be his powers what they may, has only half a mind."

Arthur Hochmann played Scharwenka's C sharp minor concerto two weeks ago at an opera concert in this city. Who would know about it without this mention?

Beside the concerto in C sharp minor and the familiar one in B flat minor, Scharwenka also wrote one in C minor with a hauntingly lovely krakowiak finale. Why doesn't some one discover it?

The Salome in the picture is Gemma Bellincioni, who created the role of Strauss' heroine in Italy. They say that in the dance before Herod, by the time Gemma reaches the sixth veil or so, the effect is such that no self respecting young girl would ever dream of taking her mother to the show.

Friend—I understand your son is pursuing his musical studies in Europe.

Father—Yes, but from what I can ascertain I don't believe he will ever catch up with them.

"There is in X's singing, in spite of her facility in *fioriture* and her excellent *legato*, a certain vocal *timbre* which does not conform with the strict requirements of *bel canto*, and often gives her tones a *parlando* effect that has in it something of the *klangfarbe* of the *cor anglais*"—as some of our critics would write in that chaste and limpid English for which they are remarkable.

Gabrilowitsch played the Tchaikowsky concerto (B flat minor) with the Thomas Orchestra in Chicago last Friday and had eleven recalls. A few days previous he gave his farewell recital in the Windy City, and the Tribune spoke with enthusiasm

of the "genuine enjoyment and keen musical satisfaction" afforded by Gabrilowitsch's solo performances. The same paper found him to be also a pianist "whose qualities are uncommonly ingratiating and admirable," and who read the first movement of the Chopin B flat minor sonata with "an interpretation the superior of which has not been heard in the countless times the work has been listened to." The funeral march and presto of the same work "put the climax on a performance in every way remarkable." Four of Mendelssohn's "Songs Without Words" were "literally sung," and Liszt's F minor study was done "in tremendous style." The Chicago Daily News dubs Gabrilowitsch a "young giant of the piano," and tells us that he has "a vigorous philosophy allied with his poetry of interpretation that is wonderfully invigorating." The News critic also found in the Russian's playing of the Chopin sonata "something new and vital." The Evening Post credits Gabrilowitsch with being able to "provide something beyond the arid perfection of executive correctness," and adds: "The production of a firm and singing tone is one of the attributes of his art, and this quality is not a little enhanced by reason of the breadth and interpretative musicianship to which it is conjoined." The Herald bears out the other Chicago papers in regard to Gabrilowitsch's unconventional performance of the Chopin sonata: "The sonata appeared bigger and more heroic than usual under the fingers of this young Russian."

"Variations" is to be specially illustrated this summer by Viafora, the sardonic Italian caricaturist.

LEONARD LIEBLING.

Nor long ago the Theater Magazine published an article called "Is Richard Strauss the Evil Genius of Modern Music?" The answer is: "No, Non, Nein, Nay, Not, Nit, Never, Nope."

APROPOS of another editorial in this issue of THE MUSICAL COURIER, when all is said and done singers with enlarged girths are not half as bad as singers with enlarged heads.

MADAME DONALDA and her husband, M. Seveilhac, have been engaged for the forthcoming season at Covent Garden. These artists made a highly favorable impression at the Manhattan this winter and should be exceptionally successful in London, where they are no strangers, by the way, to the opera public of that capital.

It pays to be the world's greatest prima donna. After her farewell performance at the Manhattan, Melba gave Oscar Hammerstein a gold watch, the press agent of the house a diamond and ruby brooch, the stage manager a silver cigar box, Campanini a diamond and ruby scarf pin, Tanara an autographed photograph in a silver frame, and smaller gifts to everybody in and around the Manhattan from the callboy to the prompter and ticket takers.

It seems necessary again to remind readers of THE MUSICAL COURIER that this paper will neither print nor answer anonymous communications. Many interesting letters are received in this office which would bear publishing and editorial discussion, but as they are not signed, the rule of THE MUSICAL COURIER cannot be broken. This rule is based on the belief that if a writer does not consider his letter worth signing then it is not worth answering.

THIS week's cover page of THE MUSICAL COURIER bears a likeness of Leopold Godowsky, whose sensational Berlin debut some years ago and continual triumphs ever since all over Europe are too well known to THE MUSICAL COURIER clientele to require further repetition or elucidation at this time. To impress Europe with piano performances is always a signal achievement, but to surprise that blasé portion of the world into the wildest extravagances of praise is a phenomenon which only two

or three pianists beside Godowsky have ever brought about since the days when Mozart first startled those of his contemporaries who understood what the divine Amadeus was doing. Piano playing has made mighty strides since that era, and the art has acquired aesthetical, psychological and even physical attributes which the artists of earlier times were incapable of mastering. Those things are regulated by evolution, and clearly the period for the sort of piano performances Godowsky vouchsafes us now was destined to be the beginning of the twentieth century, or else they would have been heard before then. He is of and for our day, and stands in the front guard of those who have advanced piano playing noticeably in musical and technical boundaries since the time of Liszt, Rubinstein and Tausig. To hear Godowsky is to appreciate the fact that greatness in pianism cannot be thrust upon one, but must be God-given in embryo state, and brought to living reality by the most self-sacrificing, slavish and soul searing devotion on the altar of Art. No one has worked harder than Leopold Godowsky, but than him no one is today more grandly eminent.

George Hamlin's Song Recital.

Many New York singers whose names are known from Maine to California attended the recital which George Hamlin, the tenor, gave at Mendelssohn Hall, Monday afternoon of this week. The program was one that was sure to appeal to Mr. Hamlin's colleagues and to musicians generally. Mr. Hamlin's art is beautifully poised, and therefore his recitals afford the pleasure and instruction that no one cares to miss. He sang the recitative and aria, "Seht was die Liebe thut," from Bach's cantata, "Ich bin ein guter Hirt," and he followed this dignified number with the more impassioned recitative and aria, "Love Sounds the Alarm," from Handel's "Acis and Galatea."

Mr. Hamlin further illumined the writings of Schubert, Schumann, Brahms and Franz by singing eight unfamiliar songs by these composers in the following order: "Im Abendroth," "Der Musensohn," Schubert; "Die Meerfee," "Provençalisches Lied," Schumann; "Wir Wandeln," "Botschaft," Brahms; "Die Farben Helgoland's" and "Frühling und Liebe," Franz.

The German masters were followed by three songs of Sullivan, words from Tennyson's cycle, "The Window," or "The Song of the Wrens," and in his delivery of these, Mr. Hamlin once more displayed his exquisite diction. Four songs of Wolf and a manuscript song, "The Crying of the Water," by Campbell-Tipton, and "Heimliche Auforderung," by Strauss, closed a musical hour and a half that many will recall when singers become a topic of conversation. On the eve of press day it is not possible to give a more extended criticism. Arthur Rosenstein was Mr. Hamlin's piano accompanist.

Frieda Stender in the Far West.

Frieda Stender continues to win new laurels wherever she appears on her tour to the Pacific Coast and adjacent cities. The press clippings include these notices:

Following the first number of the orchestra, Frieda Stender, the lyric soprano, took captive the enthusiastic audience with her first number, the aria, "Voi che sapete," by Mozart, and held them to the last as well by her pleasing personality as by her faultless and most charming vocal abilities. In her varied repertory for the evening Miss Stender fully sustained the brilliant reputation which had preceded her, and her every number was a distinct pleasure. She was accompanied by Harry Wood Brown. The gracious response of Miss Stender to the generous encore received at the close of her last number with the "Last Rose of Summer," was an added charm to her portion of the program.—Idaho Daily Statesman, Boise City.

Frieda Stender, lyric soprano, of New York City, the special attraction of the evening, was certainly all, if not more, than the forewords of praise had led the public to expect.

Her most pleasing presence and her sweet, rhythmic, clear and vibrant voice captivated all, and held her auditors eager for her every tone. Her program included Mozart's aria, "Voi che sapete"; Schubert's "Who Is Sylvia?" and Moszkowsky's serenade, all given with fine interpretation and faultless vocalization, and with a voice the quality of which was musically delightful; those, with her other numbers, were happily selected to bring out the varied resources and the fine cultivation of the singer's beautiful voice. Boise is prouder than ever of its Symphony Orchestra. It will treasure a most delightful remembrance of Miss Stender, their distinguished soloist last night.—The Evening Capital News, Boise City.

Miss Stender's program was a most artistic one, including an aria by Mozart and a number of ballads which gave variety of expression and feeling. The singer showed wonderful adaptability and splendid breathing quality all through the difficult numbers, but she was heard at her best in the last group of songs—"Who Is Sylvia?" by Schubert; the exquisite little song with the German refrain, "Ich Liebe Dich Allein," and a brilliant bit of Marchesi, "La Follietta." So insistent was the applause following this song that the audience waited and the singer responded once more, singing "My Rose and I."—Salt Lake City Herald.

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MIGHTY ONES OF THE MANHATTAN.

This page presents a composite portrait of the chief forces—vocal and directorial—which will make the season of



SCHUMANN-HEINK.

1907-08 at the Manhattan one of unexampled importance and brilliancy. Melba, Schumann-Heink, Nordica, Mary Garden and Calvé! The "Big Five" of opera they have aptly been termed by Hammerstein himself. It will be noted that the face of the famous impresario bears an expression like that of the cat which swallowed the canary. Hammerstein has gobbled up several dozen of the choicest songbirds for his next Manhattan season and there are more to come. No wonder he looks pleased.

The Week at the Manhattan.

On Monday evening, March 25, occurred the Melba farewell. The opera was "La Boheme," and the supporting singers were Trentini, Bonci, Sammarco, Arimondi, Gilibert, Gianoli-Galetti, Tecchi, Reschiglian and Fossetta. Tanara, conductor. An added interest was given to the occasion by the interpolation of the mad scene from "Lucia," which was sung by Melba between the second and third acts of "Boheme." Campanini conducted for the "Lucia" scene.

Wednesday evening, March 27 (tonight), will mark the first appearance of Calvé, whose Carmen will be supported by Donalda, Trentini, Giaconia, Dalmores, Ancona, Gilibert, Daddi, Mugnoz and Reschiglian. Campanini, conductor.

Friday evening, March 29, instead of the usual opera,

there will be sung (at popular prices) Verdi's "Requiem." The singers are Russ, Di Cisneros, Bassi and Arimondi, assisted by the entire Manhattan Opera House chorus and orchestra, under the conductorship of Campanini.

At the Saturday matinee, March 30, Calvé will be heard for the second time, singing Santuzza, in "Cavalleria Rusticana." Dalmores, Seveilhac, Severina and Giaconia are to accompany her. "Pagliacci" will be sung also, making a double bill on this occasion. Donalda, Bassi, Sammarco, Seveilhac and Venturini will sing, and both operas will be conducted by Campanini.

Saturday evening, March 30, the seventeenth of the series of popular priced performances will be sung. "Fra Diavolo" is the opera and Bonci and Pinkert will sing. The others in the cast are Gilibert, Arimondi, Gianoli-Galetti, Fossetta, Venturini and Giaconia. Campanini, conductor.

On Sunday evening, March 31, the third "Campanini Concert" will be given, and the following artists will be



OSCAR HAMMERSTEIN.

heard, under the conductorship of the famous maestro: Pinkert, Russ, Donalda, Zeppilli, Bassi, Sammarco, Ancona, Venturini and Mugnoz.

Mary Hissem de Moss in Chicago.

Mary Hissem de Moss will sing with the New York Symphony Orchestra, in Chicago, Sunday evening, April 7, when an exclusive Haydn program will be presented.



MME. NORDICA.

Mr. de Moss, who, too, is under Charlton's direction, has been engaged to sing with this orchestra in the North Carolina Music Festival, in Raleigh, in Charlotte and Greensboro, N. C.

Witherspoon Not to Go into Opera.

Overtures are being made to Henry Wolfsohn by European operatic managers for the services of the great American basso, Herbert Witherspoon, offering contracts of several years' duration. Mr. Witherspoon has declined these,

not wishing to tie himself to one opera house in Europe for a number of years, preferring to divide his time between Europe and his own country. Mr. Wolfsohn has therefore made arrangements—in view of the numerous demands and bookings already contracted for next season for oratorio, and particularly recitals, with the leading oratorio organizations and clubs—by which Mr. Witherspoon will sing in Europe part of next season, and devote four months to America. Thus America will not lose its popu-



MME. MELBA.

lar basso, and Paris will have the opportunity of hearing one of the finest exponents of vocal art of the present day.

Cincinnati Orchestra Mortua.

CINCINNATI, March 23, 1907.

At a joint meeting of the Orchestra Association and its advisory board it was decided that no attempt will be made for the present to maintain an orchestra, as progress and artistic improvement would be impossible under the limitations and restrictions set forth in the letter received from the Cincinnati Musicians' Protective Association, No. 1—the name by which the local musicians' union is known—and the National Federation of Musicians. The union does not seem to appreciate the efforts that have been made in its interest. The Orchestra Association has, however, decided that it will continue to give symphony concerts next season by bringing other orchestras to the city under its management.

Signora Ciaparelli-Viafora Engaged.

Signora Gina Ciaparelli-Viafora has been specially engaged by the Metropolitan to join that company during its road season, now beginning. Her appearances will be made in the operas "Aida," "Tosca," "Cavalleria Rusticana" and "Pagliacci."



MARY GARDEN.



MME. CALVÉ.

GREATER NEW YORK.

NEW YORK, March 25, 1907.

Amelie Seebold, assisting the elder Lamperti for several years, is known to but a limited circle here, but if she can continue producing such results as were witnessed last week in her Manhattan studio this modest lady will soon win her way to the front. Half a dozen young women whose voices in most cases had been "upset," to put it mildly, by experimenters in the vocal world, sang, showing superior voice building and tone emission. It was a pleasure to hear such pure vocalization. The singers were Josephine Ihmsen, Ethel Post, Dollie Cox, Rita Thompson and May Crossley, all amateurs, and Clara Philippbaer, a professional, who says she finds in Amelie Seebold the only teacher. Always there was good enunciation, purity of tone, correct pitch, and no straining. This teacher should, however, employ a professional accompanist, for the music sung—by Nevin, Gounod, Mozart, Saint-Saëns, Giordani, Cowen, Schaffer, Rossini, Del Riego and Mascagni—is not written for vocal teachers to play.

Harriet Foster, mezzo-contralto, and Carl Bruchhausen, pianist and accompanist, combined in a recital at Chamber Music Hall, March 18, which gave pleasure to their listeners. Mrs. Foster has a voice of sweetness and strength, and she sang three groups of songs, in German, French and English, in such fashion, with such true intonation and style, that she won rounds of applause. She sings a low G sharp (in Strauss' "Wasserrose") or a high G with the same ease and beautiful quality, and presents a lovely picture to the eye as she sings. Pianist Bruchhausen displayed poetic qualities in Seeling's "Loreley," and brilliant touch in the "Rigoletto" fantasia by Liszt, reaching a fine climax, though some of the cadenzas were blurred. His accompaniments, too, were musically and correct. An audience composed evidently of friends and well wishers of the two artists quite filled the hall.

Florence Huberwald, who possesses a real contralto voice, not a mezzo-soprano with a few low notes, gave a song recital at the Astor Gallery, March 21. As the evening wore on her voice gathered quality, so that it was evident she has power, good legato and good enunciation, especially in French. Southern papers, from Atlanta, Baltimore, Natchez, and some Northern papers, speak well of her. Lillian Robertson played good accompaniments, and more than good solos, the latter by MacDowell, and stirred the audience to real enthusiasm. Rose Ford, violinist, played two movements from a suite by Ries. She won such vigorous applause that she played an encore, Dvorák's "Humoresque." An audience of limited numbers, but refined appearance, attended.

Walter Pulitzer's "Genius' Nights," on successive Thursday evenings, see notable people there, men who are prominent in the musical and literary world. At the last, given in honor of Charles Stone Wilson, baritone, and Joseph Castellanos, bass, besides these singers, there were present: Anton Hegner, the cellist; Nathan Haskell Dole, the Boston poet and writer; Piero Tozzi, the Italian painter and illustrator of D'Annunzio's books; Albert Operti, the painter and vice president of the Arctic Club; H. Leonard, the illustrator; Dr. Landes, one of the founders of The American Playgoers; Eden E. Greville, the English dramatist; Max Dolin, violinist, who is to play shortly at Carnegie Hall; E. Vallin, the Grieg virtuoso, and Milt Goodkind, the humorist, and others.

The twenty-third annual graduation exercises of the American Academy of Dramatic Arts and Empire Theater Dramatic School, at the New Empire Theater, on March 19, was a well managed affair. Some thirty young actors received diplomas at the close of a very interesting afternoon. President Franklin Sargent opened with a graceful speech and introduced Francis Wilson as the chief speaker. Mr. Wilson was very felicitous in his talk. He was followed by Rev. Dr. Moncure D. Conway, whose picturesque personality arrests attention everywhere, and who said many fine, flattering and eloquent things. Young Mr.

Tyner's impromptu remarks were in good taste, and William C. de Mille had practical things to say. Gold medals were presented to Caroline Greenfield, Christine Norman, and a silver medal to Alice L. Pollock. The ninth and final performance of this season, on March 22, included Ibsen's "The Vikings at Heigeland," in four acts; "A Scarlet Lily," a drama, in one act, and "The Spark," in one act. Ibsen's play deals with people of the tenth century, and the strong if rude speech and picturesque scenery and costuming added much to it. Peretz R. Spiro, Nancy Avril and Alice L. Pollock won honors in the play. Charles O'Donnell and Winifred Lowe deserve mention, acting in "A Scarlet Lily," and Frances Maury was charming in appearance, action and elocution in "The Spark." A word of praise is due Gustav Saenger for the always appropriate and refined music he has given all the plays of the season past.

Walter Robinson's course of lectures on "The Singing and Speaking Voice," delivered in the Board of Education course, takes him to various portions of Greater New York, and on March 12 he was on Madison avenue, Tompkinsville, Staten Island. His auditors are always interested, for Robinson himself has a mighty interest in the subject. He sang songs by Lang, Beach, Strauss, Lohr, and the "Celeste Aida" aria, and was warmly applauded.

Dr. Herman Schorch's Conservatory of Music on East Broadway is in a most flourishing condition, fifty or more pupils having begun study since the first of the year. Himself a skilled pianist—one of the best in New York, in fact—he was the recipient of an ovation after the performance of two movements of his own manuscript piano concerto at the German Liederkrantz concert, March 23.

On March 26 there was an "operatic soiree" at the home of President Eugene V. Brewster, of the Allied Arts Association of Brooklyn. A miscellaneous program was played and sung by Florence G. Hassell, Irwin E. Hassell, Forbes L. Duguid, Florence D. LeRoy, Signor Guetary, Sara F. Evans, Karl F. Scholing and Joseph Steinberger. There was also a literary guessing contest, "Concealed Composers," arranged by Mrs. Brewster, and Mr. Brewster played selections from modern operas on the theodist.

Fred Alton Haight, the successful teacher of Mount Vernon, gave a program of thirty—even numbers on March 16, assisted by Annette Shipper, violinist, and Kenyon Congdon, soprano. Mr. Haight has a very large class of pupils, and is besides a composer of moment; two of his pieces, "Prelude" and "Flirtation," were played by himself as the closing number of the program, which was made up of standard works. The names of the participants: Hattie Underhill, Marjorie Miller, Gladys Lewis, Ruth Schettler, Beatrice Lowndes, Marie Wilkins, Florence Goldman, Norma Folsom, Charles Cronenberg, Elsie Tegetmeier, Tessie Riepe, Katherine Smith, Everett Eaton, Estelle Wilkins, Edna Martens, Lillian Sawn, Gertrude Jenks, Siegfried Coblenz, Clinton Woodward, Ida Robbins, Zella Gough, Susie Winter, Marguerite Winter, Charles Schmidt, Anna Plattner, Stanley White, Ethel Lockwood, Cecilia Winder, Lulu Young, Effie Robbins, Perceval Bronson, George Lambert.

Portions selected from Bach's "Passion Music" were sung at Saint Bartholomew's Church March 20, under Leopold Stokowski, the organist, who conducted an efficient orchestra of thirty pieces, and his chorus choir. The music was well done, and the demand being so strong the work is to be repeated tonight, March 27.

It is not generally known that the New York Public Library has, at 209 West Twenty-third street, musical works of various kinds, such as scores, works on theory, history, criticism, biography, oratorios, symphonies, operas and church music. A complete catalog may be found at the above address.

Gertrude I. Robinson, harpist, appeared recently as soloist at the Gaelic Festival in Scranton, Pa., and the Republican and Tribune both mention her playing in flattering terms, tenor Edward Johnson also winning the warmest kind of praise.

Wassili Keps, the Philadelphia composer and organist, has just had published "The Miracle of Gar Anlaf," a cantata for men's voices and orchestra, the poem by John Luther Long. A critic says of it: "It is a strikingly original composition on most effective lines. The poem is a Norse legend, and the composer has filled his music with the boisterous, romantic spirit of the tale and the time it depicts. There is a bardic note of rhapsody and improvisation in the music, which is strong, melodious, yet at times drastic and harsh when the expression demands it."

Miss Swickard, the singer who was associated with Hekking in recital March 23, is a former pupil of Jennie E. Slater. She has had successful appearances in Germany.

Adelaide Gebhardt, only seventeen years old, daughter of Professor Gebhardt, of Mount Vernon, is said to be a most talented pianist. She has been heard by Saint-Saëns and others, and expects to study with Paderewski at an early date. She has composed a concert waltz which has been praised.

The fifth and last concert of the Marum String Quartet takes place tomorrow, Thursday evening, at Cooper Union Hall, assisted by Henrietta Michelson, pianist, and Paul Kefer, cellist. This is the program:

Quartet, op. 9 (new)..... Suk
Sonata, op. 24, in F major..... Beethoven
Quartet, op. 33, for Violin, Viola and two 'Celli..... Arensky

A benefit concert for Platon Brounoff is announced for Tuesday evening, April 2, when classic and modern music will be played and sung, at New Clinton Hall. The French Marine Orchestra of sixty players, the Bezael Singing Society of fifty singers, the Rienzi Glee Club of forty singers, and various solo artists will participate. A circular states that Mr. Brounoff has appeared in 486 concerts for others, and this is the first concert for his own benefit during his sixteen years' residence in America.

The Misses Hoyt announce their regular annual matinee musicale, in costume, with Swedish, Neapolitan, Hindoo, Grecian music, and songs of the present day, at the Astor Gallery, Saturday, April 6, at 4 o'clock.

Luigi Costantino's piano recital is to take place at Carnegie Chamber Music Hall April 17, 8:30 o'clock.

Music on the Ocean Wave.

The Cunard Line hereafter will carry orchestras of stringed instruments aboard the steamships Carmania, Caronia, Lucania and Campania. There will be music day and night in the first and second cabins, the lounge, and, when the weather is clear, on the saloon promenade decks.

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The Story of Schubert's Life..... H. E. Krehbiel
Schubert's Songs..... Henry T. Finck
Schubert as a Composer..... W. S. B. Mathews
Singing Schubert's Songs..... Karleton Hackett
Schubert's Songs for the Piano and Young Hands,..... Paul Bennett
The Influence of Schubert Upon Musical Culture,..... Edward Dickinson

Besides these interesting "Schubert" articles, there are other articles by Dr. Percy Goetschius, Louis A. Russell, Mary W. Chase, Fay S. Davis, H. C. MacDougall and many others. There are special departments devoted to the Piano, Voice, Organ and Choir and Lesson Club; also twenty-four pages of new vocal and instrumental music.

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The twenty-first Gewandhaus program, played March 13 and 14, was the last, but one, for the season. According to long established custom, a rendition of Beethoven's "Ninth" symphony will close the concert year at this house. The program just played comprised the overture to d'Albert's "Improvisator," a soprano scene and aria from Mozart's "Idomeneo," sung by Frau Valborg Svärdröm-Werbeck, of Hamburg; the third act Vorspiel to Max Schillings' "Pfeifertag"; the Swedish songs, "En vardag" by Lindblad, "Vinden" by Bror-Beckmann, and "Eftesår" by Lange-Müller, also the Strauss "Ständchen," Berlioz's "Harold in Italy" symphony, with viola obligato, played by Bernhard Unkenstein, concluded the concert.

The two Vorspiels are worthy examples of modern overture, with the preference given to that by Schillings on account of the rich orchestration and deep musical quality of the themes. Nikisch produced them both superbly, the d'Albert in infinite lightness and grace, the other in immense musical fullness. The orchestration of the Berlioz symphony is beginning to sound slightly thin in comparison with modern symphonic works, but it has much that is interesting and well sounding, nevertheless. Unkenstein played the viola obligatos to the four movements in a manner distinguished by broad, pure style and ideal tone and school. Frau Werbeck's voice is an agreeable coloratura of evenness throughout its range. She produces it with commendable freedom and lightness in all its registers. Her interpretations of the Lieder were marked by much detail of expression.

The soloists for the rendition of the "Ninth" symphony will be Tilly Cahnbley-Hinken, of Berlin; Bertha Katzmayer, of Vienna; Paul Reimers, of Berlin, and Hans Schütz, of the Leipzig Opera.

The Leipzig pianist, Gertrud Steuer, and the Dresden soprano, Meta Mehrtens, gave a recital in chamber music hall of the Central Theater. The pianist, who was formerly a pupil of Reisenauer and Harry M. Field, played the Beethoven D minor sonata, op. 31; a Schumann novelette, an intermezzo and an appassionata from Dr. Paul Klengel's fantasia pieces, op. 12, besides Chopin numbers. Her playing has many good qualities and promises still more for the future, when it shall have become steadier. Some of the best work of the evening was in the Chopin A flat ballade and in the Klengel appassionata. Mr. Field came over from Dresden to hear her play.

Fraulein Mehrtens sang a group of songs by Beethoven and Schubert, a group comprising Reger's "Aeolsharfe," "Mein Traum" and "Wenn die Linde blüht," also a group of five by Brahms. She sang quite musically. Her voice is rather freely produced, but it needs more time to acquire the same quality throughout. The first two of the above noted Reger songs are gems. Dr. Klengel played the song accompaniments beautifully. He was for some seasons director of the New York Liederkrantz. He is a brother of Prof. Julius Klengel, of the Conservatory.

Hoffmann was for a time a pupil of Alexander Heinemann in Berlin. In eight songs by Schubert, Schumann, Reisenauer, Wetz, Hermann and Wolf he used a big, beautiful voice splendidly and showed great character in his interpretations. Much pleasure was therefore had from his part of the recital. The accompaniments were finely played by Max Wünsche. These two recitals were arranged by Reinhold Schubert. EUGENE E. SIMPSON.

Rafael Navas' Recital.

Rafael Navas, a young Spanish pianist who has played abroad with unusual success, made his New York public debut on Wednesday afternoon, March 20, at Mendelssohn Hall, with a program of pronounced unconventionality. The "Variations Serieuses" of Mendelssohn, Beethoven's "Appassionata" sonata, a Bach-Tausig toccata and fugue, Liszt's F minor etude and the Chopin fantasia, three preludes and a nocturne of the same composer were all familiar enough, but the novel element of the scheme was furnished by the presence of such practically unknown compositions as Liapounow's "Carillon" etude, Ravel's "Sonatina," Balakirew's "Idylle Etude" and "Scherzo," Rubinstein's "Nouvelle Melodie," Pierné's "Etude Symphonique" and Albeniz's "Evocation" and "El Puerto."

Navas is a pianist of refined musical sensibilities, with a

polished technic, sympathetic, singing tone, and a thorough understanding of all the interpretative nuances which constitute an effective piano performance. He has what the French call "charme" and it was exhibited especially in the modern portion of his program. The Liapounow piece was done with lovely tone color and much taste. The Ravel "Sonatina" is an exquisite harmonic study, and under Navas' fingers revealed all of its gossamer beauty. The Balakirew muse has grown barren of late, but the Spanish morceaux by Albeniz more than atoned for the dullness of the Russian selections. Albeniz seems to possess a fount of real melody and he knows how to set it off with skillful musical facture and resourceful harmonization.

Dora Becker's Reappearance.

Dora Becker, the young woman violinist, formerly was often heard in public, but within recent years she has not made frequent appearances. Indeed, it is a long time since she has played here in recital. Since she was heard in New York Miss Becker has been abroad taking a finishing course with Joachim. While studying with this master she added many works to her already large repertory.

Miss Becker made her reappearance before a large audience in Mendelssohn Hall Tuesday evening of last week and was warmly received. She was assisted by her brother, Gustav L. Becker; Charles Norman Granville, baritone, and Max M. Herzberg, accompanist, all of whom did good work.

The program was:

Second Concerto, second and third movements.....Wieniawski
Recitative and Aria.....Massenet
Fantaisie, Moses in Egypt, for G string.....Rossini-Paganini
Capriccio.....Gade
Polonaise in A flat.....Chopin
Adagio and Fugue.....Bach
Recompense.....W. G. Hammond
Once I Loved a Maiden Fair.....Horatio Parker
Lungi dal caro bene.....Secchi
Norwegian Dance.....Grieg
Spanish Dance.....Sarasate
Hungarian Dance.....Brahms-Joachim

After the violinist had played her first number she was presented with a huge bouquet of roses and was applauded vehemently. She must have been touched by the generous welcome accorded her. This manifestation of pleasure on the part of the audience was a spontaneous tribute to her ability as a violinist. It was easy to see that Miss Becker had greatly developed since she went to Europe. She is more mature than she was and her technic is more trustworthy. Her versatility was disclosed by the way she performed the variety of compositions, illustrating so many different schools of violin music. Of course, encores were inevitable.

Charles Norman Granville possesses a good baritone voice and uses it intelligently. He is blessed with a warm musical temperament and sings with fervor and taste. He made a favorable impression.

Hekking-Swickard Recital.

Anton Hekking, the cellist, and Josephine Swickard, the soprano, collaborated in a recital Saturday night in Mendelssohn Hall, and gave much enjoyment to a very large and musical audience. This was the unconventional and interesting program:

Andante.....Kaufmann
Mr. Hekking.
Aria Deh Vieni non tardar, from Le Nozze di Figaro.....Mozart
Aria, Mysoli, from La Perle de Bresil.....David
Miss Swickard.
Intermezzo.....Sinding
Andante Funebre.....Sinding
Ritornelle.....Sinding
Mr. Hekking.
Gretchen am Spinnrad.....Schubert
Moonlight.....Schumann
Roundelay.....Herman
Miss Swickard.
Andante Symphonique.....d'Erlanger
Mr. Hekking.
Cläre's Lied.....Schubert
In Waldeseinakeit.....Brahms
Arabian Song.....Delibes
Miss Swickard.
Waldesruhe.....Dvorak
Traumerei (by request).....Schumann
Rondo.....Boccherini
Mr. Hekking.

M. Eisenberg was the accompanist for Hekking, and Andre Benoist for Miss Swickard, and both did excellent work.

Calvé's Long Concert Tour.

Emma Calvé has signed a contract with John Cort for a long concert tour through the United States, Cuba and Mexico. This will begin in the East October 1, 1907, and continue through the greater part of the winter. It will be one of the most extended tours ever made by a prima donna on this side of the Atlantic. From beginning to end this tournee will be engineered by J. Saunders Gordon, an experienced and successful manager, who has been associated with many enterprises of this character. He has never been connected with any musical project which did not result in a complete success. Mr. Gordon already has begun booking dates for Calvé and he anticipates no trouble in securing engagements in all important cities in the United States, Mexico and Cuba. It is possible that he may arrange a few concerts in Honolulu. The brilliant success of Calvé in the concert work she has done in certain parts of the United States justifies the expectation that the forthcoming tour will prove equally successful. The eminent French singer is just now in the zenith of her powers, capable of doing the best work of her life, and the projected tour will enable her to sing in cities which have been visited by few of the great prime donne of the world.

Eddy Organ Recitals.

Clarence Eddy, who has just returned from a concert tour in the West, including engagements in St. Louis, Decatur, Ill., and Madison, Wis., will leave New York again Saturday of this week, for another Western trip. April 1, Mr. Eddy will dedicate the new organ of the North Shore Congregational Church, Chicago. April 9, he will open a new organ at St. Paul's Cathedral, Charleston, S. C., and on April 11, he will give a recital at the Centenary M. E. Church, at New Bern, N. C. Other April engagements include dedication of new organ at St. Paul's Lutheran Church, Du Bois, Pa., on April 18. Last week Mr. Eddy received from Alexandre Guilmant an autograph copy of Guilmant's new sonata for organ (No. 8). Mr. Eddy will introduce this work at his recitals in different parts of the country. Mr. Eddy says this new composition is designated by Guilmant as the composer's second symphony, for organ, and is op. 91 in his published works.

Music Across the Hudson.

JERSEY CITY, N. J., March 22, 1907.

For two years the feeling has been growing in Jersey City that much more music of the high standard established by the Schubert Glee Club, under their director, Louise R. Dressler, would be greatly appreciated. To gratify this desire the club brought the New York Symphony Orchestra to this city for a concert last night, and an audience that comfortably filled Elks' Hall assembled to greet the new conductor of the club, Elliott Schenck, and enjoy a program of artistic worth. The numbers by the orchestra were "Fingal's Cave," the "Unfinished Symphony," by Schubert; Chopin's "Funeral March"; Saint-Saëns' symphonic poem, "The Wheel of Omphale," and the "Tannhäuser" overture. The soloist, Bertha Harmon, sang "He is Good, He is Kind," by Massenet, and "Dich Theure Halle," from "Tannhäuser."

Katharine Goodson Engaged for Worcester Festival.

Katharine Goodson, the English pianist, has been engaged for the Worcester Festival, in October, 1907. At this coming festival the Worcester Association will celebrate the fiftieth anniversary of the society. Of all pianists to visit America this season, Madame Goodson was the choice of the Worcester committee.

Hammerstein Banquets Melba.

Oscar Hammerstein gave a farewell banquet to Melba after her last appearance for the season on Monday night. The supper was served on the stage of the Manhattan at the conclusion of the evening's performance. A large and distinguished gathering paid tribute to Melba with enthusiastic toasts and rousing cheers.

Fleischer-Edel at the Manhattan.

Hammerstein has engaged Katharine Fleischer-Edel for next season at the Manhattan.

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LEOPOLD WINKLER'S RECITAL IN BROOKLYN.

BROOKLYN, March 25, 1907.

There are many pianists who have longer and more fanciful names than Leopold Winkler, but when the artistic merits are summed up there are few that surpass him. A beautiful tone is the first requisite in a singer, and the same tone quality makes or unmakes the career of a pianist. Winkler's playing always has been remarkable for a luscious, beautiful tone, and when he played in Brooklyn at Memorial Hall, Tuesday night of last week, he proved that he was at the zenith of his power. It was artistic playing in the highest degree. The pianist seemed to enter into the mood of every composer. It was manly, poetic and intellectual playing. The fact that every number on the program was familiar made it all the more enjoyable. There is too much "new" and untried music introduced to this long suffering public, so a special vote of gratitude is due artists like Mr. Winkler, for his program was charming from beginning to end. As encores Mr. Winkler played a Chopin study, No. 7, op. 10, and Sinding's "Frühlingsrauschen." The program numbers were: Beethoven's "Appassionata" sonata; "Aria with Variations," Handel, "Bird as Prophet," Schumann; "Spinning Song," Mendelssohn; "Staccato Etude," Rubinstein; "Auf Dem Wasser zu Singen," Schubert-Liszt; "Erlkönig," Schubert-Liszt; "Hungarian Rhapsodie," No. 6, Liszt; Chopin fantasia, in F minor; etude in A flat major, etude in F minor, etude in G flat major and polonaise in A major; Gavotte in A minor, Silas; "Dancing Doll," Poldini, and "Marche Militaire," Schubert-Tausig.

Emma Felix, soprano, and Otto L. Fischer, pianist, united in a matinee at the Arion Clubhouse, Sunday afternoon.

The Allied Arts Association gave a program of Irish music last week (for the benefit of the Roman Catholic Church of St. Francis of Assisi), under the direction of Edward A. Morris. The singers of the evening were Robert Craig Campbell, Marguerite Steinberger, Forbes Law Duguid, Emma L. Ostrander, Matilda Heitzmann, Estelle Root, Paula Levy, Wilfred Edge and Irma Brion. William Grafing King, violinist, and Irwin Eveleth Hassell, pianist, added to the program.

Gadski the Soloist Easter Sunday.

Madame Gadski will be the soloist at the concert which the New York Symphony Orchestra will give at Carnegie Hall Easter Sunday afternoon. This is to be the prima donna's farewell appearance in New York this season. Her numbers will be the aria "Ritorno al Vincitor," from "Aida," "The Erlkönig" of Schubert, with the orchestral accompaniment of Berlioz, and three Wagner songs with orchestra—"Im Treibhaus," "Träume" and "Wienge-lie." The orchestra will play works by Wagner, Tschai-kowsky, Elgar, Massenet, Strauss and Haydn.

St. Cecilia Club Concert.

The St. Cecilia Club, Victor Harris conductor, held its second concert of the season at the Waldorf-Astoria, Thursday evening, March 21. The chorus of ninety members had the assistance of the New York Symphony Club, David Mannes conductor, and Bertram Fox, accompanist. These were the choral numbers:

The Snow.....Elgar
Fly, Singing Bird.....Elgar
(Words by C. Alice Elgar.)
Hymn to the Madonna.....Kremsier
Night Hymn at Sea.....Goring Thomas
Myrra.....Clutsam
(From the Persian. Arranged by Mr. Harria.)
Now Is the Month of Maying.....Templeton Strong
Dreams.....Wagner
(Arranged by Harry Rowe Shelley.)
Cradle Song.....MacDowell
Sing, Maiden, Sing.....Borch
When Love Is Done.....Manney
May.....Horatio Parker

The choral work was noticeable for beautiful musical tone, well balanced and obedient. The evidence of serious painstaking from a body of ladies supposed to be given over to society was much to their credit. They were applauded well, two numbers encored, and Mr. Harris was received with enthusiasm. This musician is certainly to be congratulated for the position he has won and for the useful activity he has brought to fruition with his labors. The symphony players of the amateur class, about forty in number, likewise reflect great credit upon themselves and their leader by their serious musical attitude. They work hard, with two rehearsals a week, not infrequently two a day, and give evidence of time well spent and well directed. Their numbers were "Allegro Piacevole" and larghetto, by Elgar; "In Spring," by Grieg, and "Entr'acte Gavotte," by Gillet, the latter encored. Jeannette Mac-

Clenehan sang the solo in the "Hymn to the Madonna"; Elsie Dominick and Mrs. E. P. Coyne in the Danish song, by Borch. This is the seventh season of this organization, formerly known as the "Tuesday Morning Club." Two concerts are to be given next season. The president of the club is Susan Warren; vice presidents Mesdames Henry Burden and Duncan Wood and Louise Wilmerding. The active members are from among the best families of New York.

Dr. Karl Muck, Conductor of the Boston Symphony Orchestra, Writes Henry L. Mason.

On another page in this issue of THE MUSICAL COURIER appears the copy of a letter just received by Henry L. Mason, of the Mason & Hamlin Co., from Dr. Karl Muck. The distinguished musician and director, it seems, is much interested in science in its various branches, and one of the first things he did on his arrival in America last fall was to pay a visit to the factories of the Mason & Hamlin Company.

The construction of the artistic piano, the treatment of the sounding board, bent up rim and action, and particularly the making and application of the tension resonator, were of absorbing interest to Dr. Muck.

After a detour through the various departments of the factory in company with Mr. Mason and Mr. Gertz, Dr. Muck played with redoubled interest one of the latest completed parlor grands, and he waxed enthusiastic.

Dr. Muck has had one of the Mason & Hamlin parlor grands at his home all winter, and at his one public appearance as pianist this season, on April 22, when he plays with the Boston Symphony Quartet at Boston, he will use a Mason & Hamlin concert grand. During the winter he has had several occasions to hear these concert grands, when they have been played by Gabrilowitsch, Katharine Goodson and Rudolph Ganz with the Boston Symphony Orchestra.

Such an expression as the letter from Dr. Muck to Mr. Mason, based as it is on the intimate private and public experience with these pianos, and coming from such an eminent musical authority, certainly speaks volumes for these truly marvelous pianos.

National Association of Teachers of Singing.

163 WEST FORTY-NINTH STREET,
NEW YORK, March 18, 1907.

To the Singing Teachers of New York:

Since our incorporation in 1906 we have received many letters from readers of THE MUSICAL COURIER, which contain questions to which I feel it my duty as president of the association to reply publicly, in order to explain our aims, ideals and purposes. One of the often recurring questions is: "How can you hope to establish uniformity for teaching, when there are many ways of reaching the same result?" To this my answer is that we treat our work as an educational problem; there ought to be, and there is, uniformity in the development of a voice. And we hope to unite on the principles that govern that development. For instance: "Respiration"; as there is only one correct way to breathe in order to exchange oxygen for carbonic acid in our lungs, it must be one of the fundamentals for the natural exercise of the voice to breathe that way, for that is going to give each individual the vitality to do the best with his talent. It is not really necessary for the pupil to learn from a singing teacher how to breathe, so long as he breathes in such a way as to become and remain physically normal. But it is of the utmost importance that the singing teachers should know whether the pupil is improving or injuring his normal health when using the voice several times each day, and for that reason a standard of correct breathing ought to be agreed upon.

Our association is in existence primarily for teachers, not students. Our ideals are high and we are trying to unite solely on the principles which lead to artistic singing. An ideal teacher is as much an artist as the artist on the stage, who is his exponent. Is the teacher recognized as such? No. Neither the public nor the student nor the critic give the teacher of singing his due. It is my conviction that the reason of this is, because so very many people teach singing who have not learned to teach. In all other educational activities the teacher has to take a pedagogical course. How many singing teachers have done as much? How many have had an opportunity to do so? Where is there an institution that affords the necessary opportunities for equipping a singing teacher for his career? The ultimate result of our association may be to bring such an institution into existence. Toward this end we want the help of every singing teacher of sound principles, the help of all lovers of good singing, and the help of the State. The questions concerning examinations will be answered in a succeeding article. All vocal teachers are cordially invited to the next meeting, on April 7.

ANNA E. ZIEGLER, President.

CONCERTS BY THE BOSTON SYMPHONY ORCHESTRA.

Cultured New Yorkers who sit once a month under the spell of music by the Boston Symphony Orchestra were led into a wilderness of perplexities at the concert given at Carnegie Hall Thursday night of last week. It was a night of musical problems, but let it be recorded here that no one, not even the most learned musical theorist present, seemed able to solve a single riddle. Let the titles of the music speak for themselves. Here they are:

The Sea, three orchestral sketches, first time here.....Debussy
From Dawn Till Noon on the Ocean.
Frolics of Waves.
Dialogue of the Wind and the Sea.
The Mystic Trumpeter, orchestral fantasy (after the poem by Walt Whitman), op. 19.....Converse
Episode No. 2, from Lenau's Faust.....Liszt
Scene in the Tavern, Mephisto Waltz.
Overture, The Roman Carnival, op. 9.....Berlioz

Dr. Muck, who combines a sense of humor with his artistic gifts, seemed to enjoy conducting the Debussy sketches. This complex and highly seasoned music showed the resources of the splendid orchestra. It was a remarkable performance, and perhaps some day the significance of the music will become known. "The Mystic Trumpeter," by Converse, which has been played before in New York, also belongs to the "problem" type of music, but to ordinary ears the quality of mysticism was wholly absent from this complicated score. That portion of the audience that waited for the Liszt "Mephisto" waltz and the Berlioz overture must have been repaid for lingering until the end.

No problems awaited the audience assembled at the Baptist Temple, Brooklyn, Friday night, to hear the orchestra. The numbers played were the Beethoven "Leonore" overture, No. 3, the Liszt "Mephisto" waltz and the Tschai-kowsky "Symphonie Pathetic." This familiar music was magnificently presented.

Saturday afternoon, at Carnegie Hall, the incomparable orchestra gave the last concert of this season in Greater New York. In chronological order, works by Bach, Haydn, Mozart and Beethoven were played as follows:

Concerto for String Orchestra, in C minor, Brandenburg Con-
certo.....Bach
Symphony in D major, No. 2.....Haydn
Overture to The Magic Flute.....Mozart
Symphony in F major, No. 8.....Beethoven

This music, under Dr. Muck's direction, was performed in the style that is perfection. It was an occasion to be remembered, and one that made the offerings at the Thursday night concert seem like a disagreeable nightmare. Although no soloists appeared at any of the concerts last week, the audiences were large, and those assembled on Friday night and Saturday afternoon most enthusiastic. The announcement that Dr. Muck is to return next year was welcome news.

Mozart in Succinct Form.

The Oliver Ditson Company has just issued another volume in its handsome and timely series now universally known as "The Musicians' Library." The latest publication in the set is a collection of "Twenty Piano Compositions" by Mozart. The great Wolfgang Amadeus was only human, after all, and therefore he wrote some works which are very, very good, and some which are not so good. It devolved upon some discriminative soul to pick out what is best in the Mozart piano output, and the seer selected in this instance by the Ditson Company was Carl Reinecke, than whom there is no greater living authority on the piano music of the classic period. A splendidly written study of Mozart prefaces the work, and in itself reveals Reinecke as the one man best fitted for the task of choosing the most useful "Twenty Compositions" out of the great mass of piano music left by Mozart. The selection is an unusually happy one, and includes sonatas, variations, fantasias, and delightful pieces in those smaller classical forms, of which Mozart was pre-eminently the master. No music student or professional pianist should fail to procure this latest effective publication.

William Harper for the South.

William Harper, basso, who is having a successful season under Loudon Charlton's direction, has been engaged by Wade R. Brown, of Raleigh, N. C., to take part in the North Carolina Music Festival at Raleigh, May 2 and 3. Mr. Harper will likewise take part in "The Messiah," to be given at the Hippodrome, New York, April 7, by the People's Choral Society.

Another Ruegger-Macmillan Recital.

The success of Elsa Ruegger's recent joint appearance with Francis Macmillan has prompted Loudon Charlton to arrange another joint appearance of the violoncellist and violinist for Tuesday afternoon, April 16, in Mendelssohn Hall. A concerted number will be played in addition to individual selections.

Low Key *Waterlily*
La Akvalilio
Ethel Jane Young *Eben H. Bailey*
Andante

Sleep, thou water-lily - lie - on the quiet lake; Sleep, in peaceful slumber thou - po - son - te - ren - tis

EBEN HOWE BAILEY AND ESPERANTO.

Esperanto has been put to various uses, but probably the first in America, so far as is known, has been applied by

the song writer, Eben Howe Bailey, in a recent composition, an example of which is here produced.

"Who will introduce your song when completed, Mr. Bailey?" was asked by a MUSICAL COURIER representative.

"My pupil, Evelyn Jordan Johnson, soprano, of Providence, R. I., will first sing it," the composer said. "It is not any more difficult to write a song in Esperanto than in any other language, but as to singing it!—we shall see," he added.

Mr. Bailey has written over 100 songs and still continues to write. "Fleeting Days," a charmingly brilliant song, was "made" about fifteen years ago, when the old Globe Theater was flourishing in Boston. Esther Palliser, of London, first sang it there, and thereby won her way into the big public heart. Other famous singers have given it a place on their programs, and it still proves as popular as when first written, being one of the unprecedented "sellers" of the day. His list of vocal compositions covers sacred and secular quartets, duets, solos and operettas. "The Berry Pickers," which fills an entire program, perhaps being the most popular of the operettas. "A fine seller," to quote the music dealer, is written both as duet and solo, "Life's Merry Morn," by Bailey, especially catchy and attractive, and which has provoked more letters from singers to the composer, wherever sung, from Maine to California, than perhaps any other composition of the time.

Mr. Bailey writes in a particularly musical form, and is poet-composer enough to always desire the rhythm to be especially impelling. "Carol of the Lark," another for both high and low voice, is a brilliant waltz-song, written with English and Italian text. This also has received enthusiastic praise from both sides of the Atlantic, and has been sung by all kinds of song lovers, for it has a tempo and "go" easily caught by the ear.

"If I This Rose May Wear," "An Evening Picture," "Summer Is Shining for Me" and "Lenore" are growing rapidly in popularity.

"When do you write best?" was asked of Mr. Bailey, and after a moment he humorously answered: "When I don't feel like it." Another question was asked: "What do you think of modern song writing?" "Modern song writing? Why, it is improving all the time. Writers are more musicianly and give us something which means more than a few years ago." This refers to American song writers, for Mr. Bailey feels that some of the old English school especially are most perfectly written.

Although a composer, Mr. Bailey is most generously disposed toward other composers—would-be and real. His generosity and graciousness are felt in all of his songs, even to the beautiful sacred ones, which, though sacred, possess spontaneity.

Symphony Concert in the Greek Theater.

BERKELEY, Cal., March 18, 1907.

The University Orchestra, under the direction of J. Fred Wolle, played the following works at the seventeenth symphony concert, in the Greek Theater, on Thursday afternoon, March 14: Overture, "Oberon," Weber; symphony, "Rustic Wedding," Goldmark; interlude, "Night," for string orchestra, Napravnik; "Cossack Dance," Seroff; "Carnival," Dvorák.



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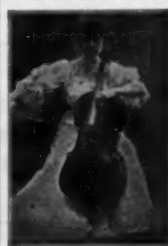
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PHILADELPHIA, Pa., March 23, 1907.

At the fifth and last concert of the Boston Symphony Orchestra, in lieu of a soloist, was presented the "Sinfonia Domestica" of Richard Strauss. As an achievement of brilliant and bewildering orchestration the composition certainly stands alone, and no severer test of the ability of leader and orchestra could be made. Its marvelous presentation on last Monday evening at what may have been Dr. Muck's final appearance here came, therefore, as a fitting climax to a highly successful season. Brahms' variations on a theme by Haydn, and the "Leonore" overture, No. 3, constituted the remainder of the program.

Dudley Buck's "Story of the Cross" will be given by a large chorus at St. Andrew's Church tomorrow evening, under the direction of Martha C. Barry.

That Sophye Barnard's visit to this, her native city, was an event of unusual interest, was evidenced by the throngs of people present at her recital in Musical Fund Hall, on Wednesday evening last. And certainly Miss Barnard fulfilled the most happy expectation of her friends. With a voice of rich quality, a tone always pure, and clear intonation, she was well equipped to interpret her well chosen selections. Miss Barnard was formerly a pupil of Grace Welsh Piper, of this city.

The Violin Club of the Central Manual Training High School, under the leadership of Sam M. Lindenbaum, gave an enjoyable musical evening in the Norberth Presbyterian Church, on Monday evening last.

Edwin Evans, who won so much success at his recent appearance in Elgar's "Apostles" in Carnegie Hall, is to give a song recital in Wilmington on Wednesday evening, April 3, at the new Century Club. Philip H. Goepp will be the accompanist.

Virginia Henderson, pianist, and D. Hendrik Ezermann, cellist, assisted by Nicholas Douty and Paul Meyer, are to give a concert on Wednesday evening, April 3, in Griffith Hall. Some interesting compositions for cello and piano will be heard, including a sonata by Galliard, and transcriptions of negro melodies by S. Coleridge-Taylor.

Nicholas Douty is announced to sing at the Henderson-Ezermann recital, on Wednesday evening, April 3, and as soloist with the Mendelssohn Club, on April 18, when W. W. Gilchrist's new work, "An Easter Idyl," will be sung.

At the last meeting of the Manuscript Society Philip H. Goepp contributed a group of his own piano compositions;

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a song cycle of H. A. Matthews was sung by Helen Frame; Edward Shippen van Leer sang a group of Agnes Clune Quinlan's songs. Mrs. Colley, Mrs. Addicks, Mrs. Powers and Mr. Justis were also represented on the program.

In the Fortnightly Club Room Robert C. Brown, of the Sternberg School of Music, presented a program last evening made up of works by Bach, Beethoven, Chopin, Brahms, Schuett, Schytte and Sternberg.

The music at the First Baptist Church is an attractive feature and draws appreciative and attentive audiences. The choir, under the direction of Frederick Maxson, is preparing Gounod's "Redemption," Part I, for Good Friday, and Parts II and III for Easter evening. A crucifixion service is planned for tomorrow.

The pupils of the Leefson-Hille Conservatory of Music will give a recital in the Fortnightly Club Room on March 28.

Mamie B. Flanagan, of Ralston, Pa., a candidate for graduation in the piano department of the Combs Broad Street Conservatory of Philadelphia, gave a piano recital on Saturday, March 23.

The pupils of the Hyperion School of Music gave a recital on Thursday evening, March 21, in the school hall.

Dr. G. Conquest Anthony, the well known basso, is a particularly busy man. Besides singing frequently in concert and oratorio, he is bass soloist in the celebrated St. Stephen's Church Choir (of which D. D. Wood is organist-director), and is moreover choirmaster and bass soloist Sunday evenings of the Park Avenue M. E. Church, where the Philadelphia M. E. Conference is now being held.

On Tuesday evening of this week a recital was given by the pupils of the Pennsylvania College of Music in the church opposite the school.

The Combs Broad Street Conservatory of Music, on account of its affiliation with the University of Pennsylvania, tendered the second of a series of concerts to the pupils of the music department of the university and the pupils of the conservatory, in Houston Hall, March 20. The pupils' symphony orchestra of the conservatory, under the direction of Gilbert R. Combs, played. The program consisted of Weber's "Oberon" overture, Mozart's symphony in G minor, Rubinstein's "Wedding Procession," Mendelssohn's capriccio, op. 22, for piano and orchestra, with Earl E. Beatty, pupil of G. R. Combs, at the piano, and the tenor solo, "In Fern Land," from Wagner's "Lohengrin," by Paul Volkmann, of the faculty.

LILLIAN B. FITZ-MAURICE.

Song Recital by Lillia Snelling.

One of the large and genuine successes of the concert field this season was a vocal recital given at Mendelssohn Hall, on March 22, by the contralto, Lillia Snelling. Miss Snelling gave the following program, which speaks for itself:

Aria from Mitrane.....	Rossi
Gebet.....	Brückler
Frühlingsleben.....	Brückler
Dem aufgehenden Mond.....	Brückler
Vergebliches Ständchen.....	Brahms
Ständchen.....	Brahms
In dem Schatten Meiner Locken.....	Wolf
Reingestimmt die Saiten.....	Dvorák
Der Abentha.....	Kann
Der Sieger.....	Kann
Gerechter Gott, from Rienzi.....	Wagner
Die Junge Nonne.....	Schubert
Der Sturmische Morgen.....	Schubert
Der Wanderer.....	Schubert
Seit ich ihn gesehen.....	Schumann
Ich grolle nicht.....	Schumann
Frühlingsnacht.....	Schumann
Pilgrim's Song.....	Tschakowsky
Floods of Spring.....	Rachmaninoff
Pretty, Pretty Creature.....	Old English
I'm Wearin' Awa'.....	Foot
Ah, Love But a Day.....	Beach
The Year's at the Spring.....	Beach

What a meritorious work of this young girl in her early twenties, attempting a performance of such scope vocally and intellectually. Yet not only did she give evidence of unusual mastership, but she remained fresh and untaxed at the close as at the commencement. So interestingly was the matter conveyed to the audience that, instead of the deadly monotony which has succeeded such effort in many cases, the listeners were more stirred and awakened at the close than at the beginning of the program. This union of youth, spirit, vitality and interest, with surety in control, was the wonder of the evening's work. The singer maintained a true pitch throughout, and with a voice capable of the "Rienzi" number gave rare piquancy and naturalness to the little encore song, "Pretty, Pretty Creature." The voice itself is beautiful in low as in high registers, and various artistic effects were worthy of a singer of maturity and experience. The singer's appearance was the subject of much pleased comment. Flowers bestowed covered the piano, where she generously left them, instead of bearing them off into selfish darkness.

Kitty Cheatham's Easter Program.

Kitty Cheatham will give a matinee at the Hudson Theater, Easter Monday afternoon, April 1. Miss Cheatham's program will include some of the best songs for children from her repertory, also some old negro songs and three modern negro songs. At a recent entertainment for charity at the Hotel Astor, Miss Cheatham sang a group of French chansons, wearing on this occasion her 1830 French costume.

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One More Becker Criticism from Dresden.

THE MUSICAL COURIER reproduces here another criticism on the piano art of William A. Becker from a Dresden authority:

No less deserved were the many encomiums heaped upon William A. Becker after his memorable playing here a week or so since. While a piano concert will not attract, as yet at least, such an audience as an operatic affair is sure to do, yet it must be admitted that such a genius in piano playing and musical interpretation deserves, if anything, far more attention; for what is not involved in the work of a successful concert pianist? In a word, it comprises the whole range of musical effort; he must be a composer if he is to understand composition as it can be understood; he must have a thorough knowledge of orchestral effects if he is to reproduce them upon the piano; he must have technical attainments, that which the labor of Hercules or the feats of Greeks before Troy can scarcely be greater, if he be thoroughly equal to the high demands of modern technique, and with all this he is nothing, a mere sounding brass and tinkling cymbal, if he has not the ability to reproduce the intentions of the composer, the heart and soul to make us feel as they felt, to sound all the depths and heights of poetic fervor and ecstasy. Now, all this may be only maintained of the greatest genius, ergo, it must be maintained of the great pianist, and such an one is William A. Becker. Such an one deserves fully as much, all the éclat, the prestige attached to the appearance of a great opera singer, and may the day not be far distant when such effort and attainment shall be regarded in its due proportions. The concert of Lamond and of Prof. Max Pauer, coming, the one immediately before, the other after Becker's concert, gave us an opportunity to compare notes. Lamond among other works played the Beethoven so called "Moonlight" sonata, while Pauer played the Schumann "Carneval," and not only in mine, but in the opinion of many another critic and musician present, did this comparison, in many important respects, result to Becker's advantage.

Nor, however, to decry the powers that be, and while giving each pianist his due, to Lamond his generally irreproachable musicianship, his deep psychologic intellectuality, and to Pauer his gigantic technique, that subtle force and inherent power of the genius he is, yet may we without hesitation ascribe to Mr. Becker all this, and add thereto the soul of a poet who is able to make us feel as he feels, the touch and tone, the dramatic fire of Rubinstein, and a technique equal to all the demands of modern piano playing. In every respect splendidly equipped and endowed, Mr. Becker attacked with superb aplomb and repose the great masterpieces of the great composers. In the Schumann "Carneval" he made every note a telling one, compelling the closest interest and attention from the first to the last tone, and bringing before us, fairly palpitating with life, all the personages and scenes of that pageant of gay festivities, reproducing all its grandeur, its drollery, its grace and noblesse, its humor and its pathos, with incomparable power, chic and finesse—in fact, all the characteristics of Schumann's fairy world of fantasia. Such an able and consistent critic as Professor Starcke, such a sound musician as Scholtz, such a musical and critical public as he played before, all united in ascribing to Mr. Becker all those qualities that go to make up the true musician, whether in the tragic mood of mystic sadness, and then the storming despair of the "Moonlight" sonata, of the uplifting ecstasy of the B minor scherzo of the aristocratic Chopin, that banquet of the gods, in which every mood strives for the mastery; the dainty gaiety of the Chopin waltz, the classic poetry of the Schubert impromptu, or, in fact, in one or more respects in every number of a tremendous program, that, beside such works mentioned, included the Liszt tarantella, "Venetia e Napoli," whose performance, I may say without any exaggeration, I, at least, have ever heard.

In closing, allow me to quote Hartman's words when he wrote once of Emil Sauer: "Musical understanding must be lacking in those who could not perceive the deepest musical feeling in his playing." And it may be well be added: "Him that hath ears to hear, let him hear."

E. POTTER-FRISSELL.

A New Violin Work.

"Special Scale Studies in a New Form" is the title of a work for the violin, consisting of four books, by Ferdinand Carri, op. 21 (Breitkopf & Haertel, Leipzig).

Considering the novelty and originality of the work,

which is entirely different from any other scale work that has so far appeared, there is no doubt it will soon find its way to many earnest violin students and teachers of the violin.

The first of the books contains the twenty-four major and minor scales in single tones. They are so elaborately worked out, each scale being a combination of scales running through three octaves, united in such a manner that each individual key covers a full page, closing with a separate scale, which leads into the relative minor scale following on the next page. There are six different styles of fingering and one hundred different examples of various styles of bowings for each scale.

The second book contains exercises in thirds running through two octaves, based on the principal idea of the first book. There are also a number of different modes of fingering for these exercises, one of them being especially adapted to strengthen and develop the action of the third and fourth fingers. This book, as well as the third book, which consists of scale exercises in sixths, is also supplemented with about one hundred different bowing exercises each.

The fourth book contains fingered as well as glissando scale octave exercises, combined with one hundred and eighteen different styles of bowings.

There is no doubt that these studies, with diligent and patient practice, will greatly aid the student in securing a perfectly true intonation, and lead him to conquer double stops in the way of thirds, sixths and octaves, as well as securing a complete mastery over the bow arm in any style of bowing. Ferdinand Carri deserves the greatest praise for his new work. It represents much labor and patient investigation.

David Baxter at His New York Studio.

David Baxter, the basso cantante, is accepting pupils in voice culture at his New York studio, 110 East Seventeenth



DAVID BAXTER.

street. The telephone number is 6179 Gramercy. Many of Mr. Baxter's admirers in the country at large will be glad to know that he has completely recovered from his illness, which compelled him in the winter to cancel many engagements. It was through the Middle West especially that Mr. Baxter won some of his finest successes. He formerly had a studio in Pittsburg, but he is now a permanent resident of New York. He has bright prospects for securing many desirable pupils. Being himself an accomplished singer, he is well fitted to impart the secret of artistic singing to others. Mr. Baxter is under the management of Mrs. Babcock, of Carnegie Hall, and during the spring and early summer he will be heard at various festivals and oratorio concerts.

Puccini writes his friends that, although he admires and likes America, still it is a fatiguing country, and that he will be happy to get back to his villa at Torre del Lago. He contemplates many automobile trips through the country before resuming work.

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Boston Symphony Quartet Concert.

Willy Hess' excellent Boston Symphony Quartet gave its third concert of the season at Mendelssohn Hall on Friday afternoon, March 22, and had the valuable assistance of Katharine Goodson, the English pianist, whose recent American successes formed the subject of frequent comment in these columns.

Miss Goodson appeared in the Schubert B flat trio, op. 90, for piano, violin and cello, and the impression she made bore out brilliantly all the enthusiastic reports which had reached New York prior to her debut here last Friday. Those who remembered the stories of her excessive "temperament" feared that it might militate against her as an ensemble player. However, Miss Goodson quickly demonstrated that her "temperament" is not a synonym for stress and noise, but rather is of the thoroughly musical kind, which adapts itself to the artistic task in hand, and practices self restraint and even subordination where required. This moderation acted like a benison in the Schubert trio, and yet it did not prevent Miss Goodson from revealing the many beauties of the piano part with rare charm, vitality and distinction. Her tone is mellow, and variegated, and her technique was of that kind which, because of its completeness, never obtruded and therefore seemed an integral part of the whole performance. The trio was really a quartet, for in addition to the art of her associates on the stringed instruments, Miss Goodson also had the help of another potent partner, the Mason & Hamlin piano, whose tone blended beautifully with the violin and cello.

Mr. Hess and his players showed to advantage also in the Debussy string quartet, op. 10, and the Mozart A major quintet, for clarinet, two violins, viola and cello. The Hess organization has established its reputation firmly in New York, and it is not necessary therefore to describe its performances in lengthy detail. Suffice it to say that the Quartet played with its usual precision, fire, tunefulness and musicianship, and won its customary tribute of admiration and applause from a large and delighted audience.

The Debussy work, like other compositions by that advanced Frenchman, is free in form, and excessively bold in harmony, without revealing any definite melodic tendency. It is "atmospheric" music and as such not only has its legitimate place in the modern scheme of art, but also boasts a large following which finds much to enjoy in these newest manifestations.

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MUSICAL EDUCATION.

The Peabody Conservatory of Music, in Baltimore, is an instance of the influence of endowment over the work of an educational institution. The advancement and high standard of this school of music could never have been arrived at without this practical "backing" which enables authorities to plan for, dictate to, and compel obedience of students. By the exceptional results under private and individual endowment, the Government of this country is being gradually led to see its duty in the matter of sustenance of that which shall be made a pride and glory of the nation. The whole attitude of a teacher toward the teaching of his subject is changed the instant that teacher is made independent or nearly so of the payment to be received from individual pupils. We have but to consider the matter for a very few seconds in order to decide in which way the change turns. The Peabody has been specially privileged in having for director Harold Randolph, a man in so many ways superior in art, thought and education, and who has besides a peculiarly powerful quality as organizer and leader.

In addition to the regular work of the conservatory (unusual in every way) the following educative events supplemented drill and exercise this month: Classes in musical appreciation by Howard Brockway, who devotes his lectures to work by the symphony concerts, and to operatic work, including "La Boheme," "Haensel and Gretel" and "La Tosca"; lectures upon the history of music by Harold Phillips, organist; public recitals including the Kneisels with Mr. Randolph as piano soloist, Gwilym Miles, Alexander and Mrs. Petschnikoff, Ernest Hutcheson, pianist; Frederick Weaver, Margaret Bargar, Elsie Miller and Harold Phillips, organists; string quartet rehearsals (conservatory talent), conservatory students' recitals, main and preparatory departments. Not to speak of the work produced by the Bach choir under Mr. Randolph's direction. Thirteen students' concerts were given last month by forty members of the advanced ranks of the conservatory, and 140 from the preparatory department. Rare talent exists in many lines, and there is nothing fictitious about either study or performance under Mr. Randolph's rigorous art appreciation direction.

"Talking During Music" is being properly trained out of the manners of the Peabody Conservatory, by logical and unremitting methods, which show conclusively that low standard and pure negligence are responsible for this inexcusable nuisance. For this feature alone Mr. Randolph is entitled to the gratitude of all decent people.

The Pratt Institute of Brooklyn has comparatively little

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FEBRUARY, MARCH, 1907

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KNABE PIANO

ing detail, lists of words separate from the music, "hard spots" printed as separate little scores, also descriptive tones and words, absence of scales and drills as such, exquisite illustrations and the general Christmas present style of the book, are some of the extraneous details. Concrete suggestions (giving first the whole unit), one verse songs, subjects chosen from daily experience, song as basis of technic, not technic of song, easy food for comparison and contrast, and fifty-three songs, are some of the musical features. Miss Bentley is rehearsing the children for a song festival in May.

In what is Mary A. Cryder "educational"? In that she not only believes in but insists upon fundamental work before attempting that which must have foundation to make it artistic. As a girl Miss Cryder discovered the great lack and necessity for proficient sight reading of music, instrumental and vocal, before being able to derive pleasure or give service in music. Her first educational efforts were in this line, her studio work later grew out of its leading, and management became a logical supplement to the preparation of efficient workers. Language is another fundamental dwelt upon in Miss Cryder's studio. "What is the use of singing words if words cannot be heard, are not properly pronounced, and have no color to express their thought?" Whether English, French, Italian or German, this teacher has individual and original ways for making of the language a help, not a hindrance, to vocal expression. Style is a noticeable effect of her teaching. This must be seen, not described. She pays attention to matters of walk, stand, movement, etc.—a point to which her close acquaintance with French people lends power and conviction. Singing from memory, the choice of composition for place and person, the convincing expression of sentiment, and a certain grace and refinement belong with her to this side of music teaching all too sadly neglected. By reason of this finish and charm, her pupils are largely acceptable for drawing room and salon work. And these are but a few points suggesting her methods.

Georgia E. Miller, head of the Virgil Clavier Piano School, sails for Berlin in May, to be away till October. She has been studying German to this end. Few better than Miss Miller will know how to glean value from her observations and studies in Germany. Her piano school in Washington is well established and gaining ground by reason of its leader's earnestness. Always thoughtful of others, Miss Miller speaks of the gain in activity in vocal teaching of Mrs. MacDuffie in Washington. A joint recital was recently given by these two teachers.

From Other Towns.

The Music Supervisors' Conference, in Keokuk, Ia., is to deal largely with matters which are engrossing the attention of these leaders in different parts of the country. Better musical education and training (two separate features) for class teachers and special instructors as well as supervisors, value of outline, how to meet the problem of numbers in classes, how to make music a love work that shall be continued, and the whole matter of phrasing and rhythm, will be included. The latter particularly, in which Philip C. Hayden has some unique ideas based on experience, will attract attention. Julia Crane is working interestingly in this same line and wishes much to attend the conference, if her duties in Potsdam will permit. Outsiders should realize the deep interest of these educators, who will pay all expenses of this trip out of their salaries, showing certainly a practical disinterestedness worthy of recognition. Also, instead of sitting apart and backbiting each other, they go hand in hand toward the difficult and

music since the abolishment of high school features. (This feature was abandoned by reason of the increased efficiency of the regular public high schools in recent years.) Charles Stuart Phillips, tenor at Old Trinity Church, leads assembly music in the Institute fifteen minutes each morning. This is general in character. On Fridays a solo is sung by an outside artist, or by Mr. Phillips, a great favorite. A glee club of ninety mixed voices is due to the initiative of Mr. Phillips. At special seasons carols and other suitable music are sung. Mrs. Rider-Kelsey sang there during the winter, and Mr. Henderson gave a lecture.

The "Study-Travel-Trip" is rising in the educational horizon as a fixed fact and brilliantly growing activity. This means education "personally conducted" in foreign lands by American institutions. Several interesting ones are preparing for migration in early June. These trips are made to supplement as far as possible features of education for the season. Those relating to music observation, research and reading are particularly interesting. For example, a prominent ladies' school in Washington, D. C., sailing June 8 will include the Azores and Gibraltar, Naples, Rome, Pisa, Florence, Venice, Milan, Brig, Martigny, Chamounix, Geneva, Lausanne, Berne, Interlaken, Lucerne, Basle, Strassburg, Heidelberg, Mayence, Cologne, Paris, Brussels, Antwerp, Amsterdam, The Hague, Rotterdam, London and Shakespeare country, special attention being given to musical values.

Another school exclusively musical has planned a special course of music study, recitation, etc., to form part of every day of the trip, and utilizing largely valuable suggestions found in travel. This last has two able leaders, educational and otherwise, at the head of the affair. Others again are planning to remain in one point, receiving actual instruction from resident artists in organ, piano and vocal study. It may be suggested that THE MUSICAL COURIER may now be found at every post suggested and may be of invaluable service to such educational students.

From Washington, D. C.

The Bristol School, of Washington, is increasing its music department. It has doubled itself this year so that several lessons extend into the evening. It includes students of piano, violin, 'cello and singing, with S. Fabian, Anton Kaspar, Ernest Lent and the well known Katharine Eldred respectively, as leader professors. S. Frederick Smith, one of the piano professors, also has a London degree and large experience as organist and choirmaster. He with Miss Eldred is now rehearsing an operetta to be given on the lawn in May. Ernest Lent gave a student musicale at the Raleigh in March. Herr Obersteller, a German singer, who is spending a short time in Washington, sang for the school recently. Mr. Fabian continues to delight the school with "descriptive musicales." In April the faculty gives a large musicale. The school has musical surroundings and contact with real artists. Alice A. Bristol is director.

Alys E. Bentley, director of the public school music in Washington, has issued, through A. S. Barnes & Co., a "Song Primer," unique of its kind. Miss Bentley has particular interest in the "first steps in musical education." Unusually large type for notes, staff and words, score printed in the middle of the page free from every distract-

"expensive" fount of knowledge, purely that the future of music may benefit by their efforts. This is worth stopping to consider. It is not so with "some and all."

William C. Rauch, supervisor of music in the Kokomo (Ind.) public schools, is preparing a music festival for the third week of May, consisting of three concerts. Alexander von Fielitz, composer and conductor, will direct the orchestra. The choral work is in the hands of Mr. Rauch. "Elijah," "Hiawatha's Wedding Feast" (by Coleridge-Taylor), a Brahms symphony, one of Wagner's preludes and a tone poem by Von Fielitz, will be given. Marie Zimmerman, Madame de Sellem, Edward Towne and Edward Strong will be the soloists. The oratorio society numbers 125. W. A. Marsh is president, Mrs. W. E. Jack, Mrs. L. B. Stokes, Luna Stanford and Messrs. Knipe and Dotterer, executive committee. Think of the activity of Mr. Rauch. This is his third annual festival, in addition to his regular school educational work.

Cranford, N. J., has a "Progress Music Club." A concert of music of the seventeenth century has just been given by this club for a library building fund. Club members sang a seventeenth century Christmas hymn, Miss Newcomb spoke on "Instrumental Development," with illustrations, and Mrs. Enid M. S. La Mont contributed similarly by "Operatic Development." Zella D. Frost, Lillian Force, Mrs. Hollingsworth, Mrs. Gellately, were the performers; Mrs. Thompson and Mrs. MacDowell the accompanists. Vocal numbers were sung by pupils of Mrs. La Mont.

"Phrasing" is one of the musical features most spoken about and least done. Many people speak about it who have not the least idea what it is or how it might be accomplished. Some simply reiterate, "Phrase it, phrase it, phrase it," without showing how, why or what. Others again make the matter quite clear, but do not insist upon its being accomplished by the student or students. Others flounder in talking about it and do nothing. In schools and studios this past week these different types were remarked. One man fairly stamped and spoke vehemently, insisting upon certain phrasing, and yet allowed the pupil to sing right over all the points of which he spoke. Why not call it "punctuation" for a while until people get some faint idea as to how it might be if it were done. It is

exactly the same in instrumental as in vocal music. Yet no hand organ ever played a more incessant, unbroken "river" of sound than do the majority of organists and pianists. Why not "phrase"? What is this? How is it accomplished?

FANNIE EDGAR THOMAS.

Myrtle Elvyn's Holland Successes.

Among the lynx-eyed critics of today there is none gifted with a more microscopic glance and a more merciless pen than Otto Knaap, of the Amsterdam Telegraaf. How completely he has succumbed to the pianistic charms of Myrtle Elvyn, however, is shown in the following:

"Myrtle Elvyn—who had ever heard of this pianist? And yet what a surprise! Imagine a young girl of very modest appearance, of lovely, yet almost childish bearing, and as contrast, heroic temperament in her playing, a temperament quite unique and on the same plane as that of Carreño. She played the 'Etudes Symphoniques' of Schumann in bigger, broader outline than many of her masculine colleagues. In the Liszt twelfth rhapsodie she demonstrated how much understanding of Hungarian music she has. It thrilled one, her fascinating tempo rubato; one can only rightly judge of the beauty of her performance when he has often heard Hungarian music played by Hungarians. That Myrtle Elvyn knows how to do justice to other than the heroics was demonstrated in her reproduction of the Chopin F sharp major impromptu and the scherzo in B minor. In response to the stormy applause she gave the Chopin G major nocturne as an encore, in which she manifested the lyric side of her art. Myrtle Elvyn undoubtedly has a brilliant future."—Otto Knaap, Die Telegraaf, Amsterdam, February 16, 1905.

"The pianist, Myrtle Elvyn, made her Amsterdam debut yesterday, winning a big success. The listeners found a great deal to delight them in the style of the young pianist, who is endowed with conspicuous temperament, and knows how to produce quite surprising effects. Her touch is really marvelous. One would scarcely believe that a girl so young could have at her command such a means of expression. She played the Schumann symphonic etudes with most sovereign bravure, and quite surpassed herself in her brilliant reproduction of the Liszt twelfth rhapsodie, and then as encore came Chopin's G major nocturne, played

with purest poetry."—Het Nieuws van der Dag, Amsterdam, February 17, 1905.

"It goes without saying that the pianist, Myrtle Elvyn, is advancing to a brilliant future. At the close of her concert we left the hall convinced we had heard a great artist."—Land en Volk, The Hague, February 19, 1905.

"The American pianist, Myrtle Elvyn, has at her disposal extraordinary technical powers. She handles the keyboard in grandiose style, and withal never passes outside the bounds of the beautiful. The numerous audience distinguished the young artist by stormy applause and had no mercy upon her until she was compelled to respond with encores. Miss Elvyn bids fair to become a second Carreño."—Dr. de Jong, Het Vaterland, February 20, 1905.

"The pianist, Myrtle Elvyn, is incontestably extraordinarily gifted, and one can easily forgive her if her temperament brims over a trifle at times. When she shall have learned a little more control in this direction she certainly cannot but attain the greatest success, even with the most formidable critics. And that she can do so even now was revealed through the genuinely poetic art of her delivery of the Chopin G major nocturne, which, along with the Liszt twelfth rhapsodie, I count among the best offerings of the evening. All in all an exceedingly unusual newcomer."—Allgemeine Handelsblad, Amsterdam, February 16, 1905.

"In Myrtle Elvyn we made the acquaintance of an individual young artist. She played the Beethoven sonata, op. 109; the capriccio and rhapsodie in B minor of Brahms, Chopin's A flat ballade and polonaise, Liadow's bereuse, and in conclusion the Wagner-Bülow prelude, the "Meistersinger." One does not need the vision of a seer to prophesy the most splendid artistic future for any one who can master such a program in such big, broad style as did Miss Elvyn."—Daniel de Lange, Nieuws van den Dag, Amsterdam, February 21, 1905.

The music department of Agnes Scott College, Atlanta, Ga., is devoting some programs to studying compositions of various countries. Two on English music and one on Italian music have already been heard.

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APRIL: Middle West and East

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HOTEL NOTTINGHAM,
BOSTON, Mass., March 23, 1907.

The news of Dr. Karl Muck's return for another year, as conductor of the Boston Symphony concerts, has impressed a large contingent of people in the East, and must likewise meet the full approval of the West, where this distinguished conductor and gentleman won his way so palpably in his recent tour of concerts there. It is of special moment to Boston that she is so favored, and the emperor's decree, which has so willed Dr. Muck's stay among us has ere this, won "Long live the Emperor!"—and from Bostonians, too.

The Cecilia Society.

The Cecilia Society is an all important theme just now. The change of conductors, from B. J. Lang, who has held indisputable sway for over thirty seasons, to Wallace Goodrich, who brings a fresh zeal and energy, and done entirely at Mr. Lang's expressed wish, he deserving to retire after so long a service, adds fresh interest to a most noble musical organization of Boston. A special sentiment seems suddenly attached to all this organization will do, yet there has always been a unique and distinguished prestige possessed by the Cecilia. The coming production of J. K. Paine's "Azara," on April 9, will present Alice Bates Rice, soprano; George Deane, L. B. Merrill, Stephen Townsend and Earle Cartwright, as soloists. This, so Mr. Lang states, will be the first performance of Paine's work, and for this reason the interest is general.

Felix Fox's Engagements.

Felix Fox, the pianist, recently played with distinct success at Tremont Temple, appearing in the Boston University Course, which has been in progress there, and in which so many artists of repute have played. Mr. Fox played the D'Indy piano quartet with the Hoffmanns and won a great ovation in his work. On March 20 he played a set of solos at Farmington, Conn., at a fashionable school, when his numbers included the Franck sonata (for piano and violin), Felix Winternitz assisting, and MacDowell's prelude, op. 10; rhapsody, F sharp minor, Dohnanyi; romance, Fauré; menuett, Zanella; toccata, Saint-Saëns. Mr. Fox met with excellent success.

Effie Palmer as Singer and Teacher.

Anna Gilbraith Cross, president of the Listeners' Club, in Providence, has engaged Effie Palmer as soloist for the club on Tuesday, April 2. The affair takes place at Church House, and is one of the special closing recitals of the club year. Miss Palmer will sing a number of MacDowell songs and French group, for it is in the latter that the singer makes a special hit, and it accounts for the brilliant success in French repertory of her pupil, Norma Drexel, who is becoming known all over New England for her inimitable diction and beautiful voice. Miss Drexel has been a pupil of the Palmer studios for seven or more seasons, but feels that she owes all of her success to the Sbriglia method, of which Miss Palmer is a most worthy exponent. The pupil is a reflection of the teacher, and the

Palmer pupils each show sure tone placing and elegant diction.

A Youthful Faellen Pupil.

Ruth Lavers, the child pupil of the Faellen Pianoforte School, although but eight years of age, is constantly filling engagements of a most ambitious type. Her playing has attracted some of the greatest musical people of the time, and she conquers both by her simplicity and her knowledge and practical display at the keyboard. On Monday evening, March 18, she played at the dedicatory exercises of the Knights at Dorchester. On Wednesday, March 20, she assisted Miss Gibbons at Springfield, Mass., in a recital, and on the 21st she was engaged by the D. A. R. to appear in a recital at the Tuileries, morning, afternoon and evening, at an exhibition of the painting, "Washington on Dorchester Heights," by Darius Cobb. This little musician displayed the most finished technic, and a reading which was remarkable for its intelligence and poetry. She gives a childish interpretation, of course, but it savors of something which will doubtless make her a famed musician when grown up.

The Fletcher-Copp Music Method.

Evelyn Fletcher-Copp has taught her method of imparting music to small children to several hundreds of young women in this country and Canada. In her recent Canadian tour the press of Toronto says: "One of the best lectures ever given in Toronto on musical matters was that of Mrs. Fletcher-Copp, of Boston, in the Normal School. The story of the invention of kindergarten apparatus, games, and so forth, has completely revolutionized the old-fashioned methods of teaching music to children. To answer her own questions, Mrs. Copp invented a new musical system of education. The success of the system has been unprecedented and nearly every country has accepted it. Mrs. Copp has spent time, money and deep research to develop, broaden and improve it. * * * The Fletcher method has stood the test of nearly a decade's hard usage. People are teaching it in England, Germany, America, Canada and other countries, and it has its imitators, of course, here and there."

Mrs. Copp intends teaching a class of teachers during the coming summer in New Hampshire, when she expects the largest number heretofore in attendance. Mrs. Copp and Caroline Gardner Clarke Bartlett will collaborate in their work, Mrs. Bartlett training the teachers in individual vocalization, surely a most helpful point to all prospective teachers of kindergarten music.

Two "American" Societies.

There was a joint meeting assembled of the American Folk Lore Society and the American Music Society at the Tuileries on Friday evening, thus attracting a brilliant audience. Arthur Farwell lectured on "American Music," believing that the time has come for this expression in liberty, and while the country is cosmopolitan, there must be an individuality in music as in all other institutions. He says that the American has his face unalterably set, apparently, toward Europe. Illustrations on the piano

showed that Russia, Scandinavia, France, Germany, have schools in which not only the folk song, but its treatment also, is peculiar to that nation. He cited the fact that Dvorák found among the Seminole Indians melodies, and that his great symphony work was done with negro melodies. The musical illustrations were chiefly settings by Mr. Farwell, and they showed a surprising research on his part. They included "Moanin' Dove," a negro song; a theme from Vancouver, two settings of Omaha melodies, "Bury Me Out On a Lone Prairie," a cowboy melody, a suite of airs from an Omaha ceremony and a Navajo war dance. Clarence Wilson, who has been heard here to advantage, sang with fine effect the negro song, cowboy song, a Western air and the Zuni invocation to the sun.

Wilhelm Heinrich's Lenten Series.

The first Lenten recital, one of a series arranged yearly by Wilhelm Heinrich, took place at the Tuileries on Wednesday morning. It was a Whelpley program, assisted by Madame Charles Gilibert, and Dr. Kelterborn, accompanist. Mr. Heinrich was in good voice and sang with spirit "All in a Garden Green" (poem by W. E. Henley), "Wanderer's Night Song" (first time), "Oh, Happy Swallow" (poem by Christina Rossetti), "Winter Song" (first time), "The Nightingale Has a Lyre of Gold," followed by the "Maud" songs, by Mr. Whelpley also, and closing with the group, "Phyllis Is My Only Joy," "I Know a Hill" and "A Forest Song," the composer, Benjamin L. Whelpley, playing the accompaniments in a memorable manner. Madame Gilibert gave much pleasure with her French songs, which were from the compositions of Bizet, Weckerlin, Grétry, Delibes and Massenet. There was a large and brilliant audience present. The next program is on March 27, when "A Morning with Edward A. MacDowell" is announced. Minnie Little Longley and M. Giraudet will be the assisting artists.

The Sobeski Studios.

A highly enjoyable although almost wholly impromptu recital took place at Carl Sobeski's "quarters" on Friday afternoon. Elsa Worthley, who beautifully demonstrates Mr. Sobeski's ideas of artistic singing, carried off the honors with her lovely voice. Her command of tone and diction interested every one. There were some charming and entirely new numbers on the list, among which were three song miniatures: "Were I a Bird," "Phyllis" and "Lift Up Thine Eyes," by Frederic K. Logan. The other numbers were Liszt's "Roses," and "Irmingarde," by Von Fielitz. Carl Sobeski sang and Miss Osborne played the accompaniments in a most sympathetic manner. The noticeable part of the vocal work was the interpretative side, that side which is reached by so few singers. Miss Worthley has a brilliant tone, of perfect purity, and is a most intelligent reader. She has grown in quality and phrasing and an elegance of diction. Mr. Sobeski's annual pupils' recital takes place early in April, after which he contemplates a song tour, which will be made by special solicitation.

BOSTON BREVITIES.

The Fletcher-Anthony recital at Chickering Hall presented a program including the following: Richard Strauss' sonata for piano and violin, Saint-Saëns' violin concerto in A major, piano selections, Debussy's prelude in F major, Chopin's F minor fantasia, violin selections, Fauré's romance, Ysaye's "Child's Dream," Sarasate's "Spanish Dance," No. 8. Both of these musicians have a good local reputation and deserve commendation.

A "Tone Talk" was given at Proctor, Mass., by Edith Noyes Porter, demonstrated with songs and piano selections from the Russian and French schools by Marion Dearborn and Jeanette Noyes Rice. The Russian composers represented were P. Tchaikowsky, Rubinstein and Rachmaninoff and Arensky, while the French songs were from Godard, Lalo, Chaminade, Franck and Debussy.

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I have known many artists in my life, many soloists, but the true musician-artist I can count on the fingers of one hand; d'Albert, Ysaye, Paderewski—to these names I now add Miss Goodson.—Arthur Nikisch.

In Miss Goodson the technical and interpretative qualities are balanced to an uncommon degree.—Boston Transcript.

From the very first phrase the performance was full of authority. There was a remarkable breadth and a display of wrist action such as rivaled d'Albert himself. The wildest applause and recall after recall followed.—Boston Daily Advertiser.

Her performance was one of rare brilliance. She was recalled again and again.—Boston Herald.

Dr. Muck smiled as though he enjoyed the tributes of appreciation bestowed upon the English visitor.—Boston Globe.

She has a technic at her command which obeys her sovereign will as if it were a matter of course.—General Anzeiger, Dusseldorf.

Throughout her performance of Schumann she showed a fine sense of tone color and artistic taste.—Leipziger Neueste Nachrichten.

In everything there was revealed a highly developed and remarkable technical power combined with healthy musical feeling and finely educated taste.—Musikalisches Wochenblatt.

She has a rare power of emotional expression which never degenerates into affectation.—London Times.

Miss Goodson is a young artist of remarkable temperament and her playing of Beethoven's great sonata in A flat was an astonishing performance.—MUSICAL COURIER.

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MASON & HAMLIN PIANO

announces a performance of Handel's "Samson" on Sunday evening, April 21. The solo singers will be Lucy Allen, Bertha Cushing Child, Mr. Van Fort and Herbert Witherspoon.

Jakabowski's "Erminie" will be given by the Boston Operatic Society in Jordan Hall, Tuesday and Wednesday evenings, May 7 and 8. A chorus of sixty voices will be heard. H. F. Odell will be the director.

Fanny Lott, now studying with Lombardi, in Italy, but for several years a pupil of Minnie Hayden, of Boston, receiving all of her foundation work from her, is making a veritable sensation in her operatic roles in Florence. One of the press notes follows: "Miss Lott gave to the part of Micaela infinite poetry by the delicacy and suavity of her singing. She has a delightful voice, liquid, mellow and well trained, and the public gave her much applause."

Katharine Goodson appeared with the Kneisels on Tuesday night, at Chickering Hall, in Brahms' piano quintet in F minor, when this artist gave it a brilliant and memorable reading. Mme. Goodson was evidently the attraction, and Alwin Schroeder's prospective departure for Germany caused many to desire to hear him with the Kneisels for the last time, hence a very large audience was in attendance. Mr. Schroeder was recalled a half dozen times after a wreath presentation. Mme. Goodson played as before, always with a wealth of well poised temperament.

Pupils of Frank E. Morse sang in a benefit recital at Huntington Chambers on the 22d. These were: Louise Chisholm, soprano, and Edmund B. Snow, bass. Miss Chisholm being heard in Cavatina, from "The Pearl Fishers," Bizet; "Lullaby," Godard, and the dainty little "Swing Song," from Lehmann. Mr. Snow sang "Who Treads the Path of Duty," Mozart; "The Pilgrim's Song," Tchaikowsky; and Sargeant's "Blow, Blow Thou Winter Wind." The Morse pupils were remarked upon for their apparent excellent training in the singing of songs.

Eben Howe Bailey played a group of organ solos at the Boston Knight Templars last week. Mr. Bailey's pupil, John Hatfield Wetmore, tenor, and the father of Helene Wetmore, soprano, who was well known in Boston for her long held position in one of the first churches in Lowell, and her concert tours, sang for an Ipswich benefit and received a positive ovation for his good work.

Ernest Sharpe's continued successes abroad have compelled him to abandon his series of song recitals to have been given in Boston this season.

Max Heinrich's song recital was a treat to his admirers, and furnished a couple of hours of great pleasure to all in attendance at Steinert Hall on Thursday evening. His German songs were incomparably given so far as interpretation goes, and the melodramas, "Magdalene," and Poe's "Raven," with beautiful and appropriate settings by Mr. Heinrich, were refreshing diversions from the beaten track of a program of songs. A most appreciative audience was present.

Katharine Goodson will sail for Europe April 1, after a brilliant season in the East, but returns to us in the fall for many already booked engagements. Both socially and artistically Mme. Goodson (Mrs. Arthur Hinton in private life) has won her way into the big public heart.

WYLYA BLANCHE HUDSON.

Reports from Bucharest are that Mascagni has had an immense success there in a series of concerts, and that no seat could be had for days in advance.



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RIDER-KELSEY WITH THE NEW YORK PHILHARMONIC.

Corinne Rider-Kelsey's singing at the concerts of the New York Philharmonic Society, March 15 and 16, was applauded by nearly eight thousand persons (at the two concerts), and furthermore was critically applauded by the leading critics of the New York daily papers. The following extracts are from reviews in the Tribune, Times, Evening Post, Globe, Mail and Express and Evening Sun:

"After the symphony, which was played by three times as many musicians as the composer ever heard it from, and in a room many times larger than he ever sat in, Mrs. Rider-Kelsey sang the air 'With Verdure Clad' from 'The Creation,' which she had already sung twice before this season at performances of the oratorio by the People's Choral Union at the Hippodrome and Manhattan Opera House.

Whatever objection might be entered to the selection on this ground, however, is easily answered by the fact that the patrons of the Philharmonic Society do not go to the concerts of the People's Choral Union, and the still more relevant circumstance that if they



CORINNE RIDER-KELSEY.

had done so this season they would have appreciated even more than they did yesterday the excellence of the singer's offering. In this air, and the dramatic scene "Ahl perfido," by Beethoven, which followed it, Mrs. Rider-Kelsey gave an exhibition of beautiful singing which can scarcely be overestimated. Voluminous it was not, but yet large, because true and convincing in style.—New York Tribune, March 16, 1907.

Mrs. Kelsey sang "With Verdure Clad" for the third time publicly in this city within a few weeks, and she sang it beautifully, with simplicity and repose of style and with beautiful quality of voice. The accent of passion and dramatic fervor was in her performance of Beethoven's noble recitative and air. Such singing as Mrs. Kelsey gave is that of an artist who has not only thought for the technical requirements of the music she undertakes, for phrasing, and for the niceties of enunciation, but also for the deeper qualities of emotion and the musical significance.—New York Times, March 16, 1907.

Mrs. Rider-Kelsey gave the audience much pleasure by singing Haydn's "With Verdure Clad" and Beethoven's "Ahl perfido" with a clear and beautiful voice, excellent taste and appropriate expression.—New York Evening Post.

The surprise of the concert was the singing of Corinne Rider-Kelsey in Beethoven's "Ahl perfido." Her beautiful delivery of Haydn's "With Verdure Clad" was a matter of course. Twice this year she had sung the air in public with the People's Choral Union, both times admirably, but the dramatic intensity and breadth of style that she displayed in the Beethoven number had hardly been expected, nor did she obtain this added fervor at any sacrifice of refinement and finish of vocal art.—New York Evening Globe.

To Corinne Kelsey this afternoon brought a young artist's first crowning triumph in what is already a great career. The delicate little Western woman has won festival crowds from Maine to California and from Oberlin to Spartanburg, S. C. She now sang the old song, "With Verdure Clad," in honor of Haydn's one hundred and seventy-fifth year, at a Philharmonic matinee, where she challenged comparison with every great artist since the days of Jenny Lind. It was a noteworthy triumph for a homekeeping artist, who has no need to part her name with a hyphen, and who goes back to the good old English of plain "Mrs." and not "Madame."—New York Evening Sun.

The soloist, Mrs. Rider-Kelsey, one of the most successful of the younger American concert sopranos, gave new proofs of her artistic accomplishments.—New York Mail and Express.

Almost a Dead Heat.

NEW YORK, March 22, 1907.

To The Musical Courier:

"Which do you consider the silliest musical criticisms written in any of the New York dailies?"

"Very truly,

GEORGE E. GARVIN."

It's a close race, but the New York Press seems to win

by sheer dead weight. Of course this is merely a matter of personal opinion. The Times, Herald, Evening Post and Evening Telegram are hors de concours, because their criticisms never are silly.

Maxson Recital at Yale University.

Frederick Maxson, of Philadelphia, gave the following program at his organ recital in Woolsey Hall, Yale University, New Haven, Monday afternoon, March 4:

Allegro Appassionata, from Fifth Sonata.....	Guilmant
Elevation	Klein
Great Fugue in G minor.....	Bach
Scherzo	Capocci
Concert Overture in C minor.....	Hollins
Two Scenes from Sigurd Jorsalfar.....	Grieg
Borghild's Dream.....	
At the Drinking Bout.....	
Berceuse in D flat.....	Faulkes
Finale in B flat.....	Wolstenholme

Palermo has had a fine performance of "La Walkiria." Many of the principal artists were the same as those of the Costanzi of Rome, two years ago. Although the prices were doubled, the theater was packed. So even in Sicily Wagner begins to "take"!

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WILLIAM C. CARL'S ANNIVERSARY RECITAL.

Five years ago, when William C. Carl celebrated the tenth anniversary of his work as organist and choirmaster at the "Old First" Presbyterian Church, that noted edifice was crowded to the doors by members of the church, con-

crowded to the doors, and again the minister of the church, the Rev. Dr. Howard Duffield, made an address telling of Mr. Carl's unique work to advance the cause of music in this community. Dr. Duffield made particular mention of



gregation and music lovers from Greater New York and vicinity. Monday evening of last week Mr. Carl gave a concert in the church to commemorate his fifteenth year of service in the same choir loft. Again the church was

the fact that during the entire fifteen years there had been no inharmony to mar the progress of the musical services. The concert arranged to celebrate the fifteenth anniversary was the 121st recital given by Mr. Carl in this splen-

did old church, which covers the square on Fifth avenue between Eleventh and Twelfth streets. Many of the best known concert singers and virtuosi in this country have assisted Mr. Carl at these concerts during the past fifteen years. The music presented during this decade and a half would make a valuable library for any church organist in the United States or Europe, for the compositions include works of composers of all schools and all lands. Many will recall that Mr. Carl on his return from Japan several years ago carried home with him examples of Japanese music, which he illustrated at one of these notable concerts. In arranging his music Mr. Carl has demonstrated again and again that he is an idealist, ever striving to combine the best music from living composers with the classics. In these fifteen years that New Yorkers have had these feasts of music on lower Fifth avenue, Mr. Carl has left nothing undone to bring into great prominence the labors of his famous master, Alexandre Guilmant, of Paris. In these fifteen years Guilmant has paid several visits to this country, and Mr. Carl has made frequent trips across the ocean to revisit his venerable preceptor. Perhaps during all these fifteen years there has not been a program without the name of Guilmant appearing as one of the attractions.

This was the program for Monday evening, March 18:

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Monday Evening, March 18th, at 8:15 o'clock

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Director of the Guilmant Organ School

Assisted by Mrs. ADELE LAEIS BALDWIN, Contralto
and HANS KRONOLD, Cellist

1892 Fifteenth Anniversary of William C. Carl 1907
As Organist and Director of Music
in the Old First Presbyterian Church in the City of New York

PROGRAMME

Andante Maestoso, Allegro Ritornello, Berceuse in D flat, Fugue in D major, Cello: (a) The Swan, (b) Nocturne, op. 27, (c) Rondo, Prelude per Organo, (M.), Intermezzo, Toccata from the Fifth Organ Symphony, Vocal: O for a Bunch of Song, Spring Song, Allegro from the D minor Concerto, Cello: Romance and Tarantelle, Marche de la Symphonie Ariane,	Sonata in C minor, (Dedicated to Mr. Carl) Johann Sebastian Bach Camille Saint-Saens Frederic Chopin Luigi Boccherini HANS KRONOLD (Dedicated to Mr. Carl) Joseph Callaerts Ch. M. Widor Francis Allitt Feliz Borowski G. F. Handel Payne Alex. Guilmant	Th. Salome William Faulken
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disciple of the master—plus Carl's own individuality. All great teachers who bring forth pupils worthy of them expect these pupils to invest their art with some ideas of their own, and in William C. Carl Alexandre Guilman has a follower who has combined the art of the veteran virtuoso with some of the personal expressiveness that in a measure has built up a successful career. The jubilee program included numbers that Mr. Carl had played at previous concerts. Each of these works had a reason for being played on the anniversary night. Most of the music on this program partakes of the triumphant strain. Three of the compositions are dedicated to Mr. Carl. One of them is transcribed by the master across the ocean. One is from the master's rich store of organ works, and most beautifully concluded a night to be remembered. It would seem unnecessary to add that Mr. Carl covered himself with glory, and played from first to last with the warmth, beauty and power that his admirers know so well. The assisting artists, Adele Laeis Baldwin, contralto, and Hans Kronold, 'cellist, were heard at their best, and for both Mr. Carl performed highly musical accompaniments. Many students from the Guilman Organ School, of which Mr. Carl is the director, were present, and after the concert remained to congratulate the "hero" of the night.

The present series of concerts will end Easter Monday night with a special Easter program.

Music in Oregon.

Portland, Ore., March 20, 1907.

Edna Sheehy, vocal teacher at the Oregon Agricultural College, at Carvallis, has organized a ladies' glee club in her town.

During her visit to her family, in Portland, Madame Norelli is finding her time well filled with teaching.

Beatrice Evelyn Wilson, a nine year old piano pupil of Marie Soule, gave a recital in Portland recently, assisted by her teacher and Mr. Rathbone, baritone.

Helen Lytte is the new solo soprano at the Second Baptist Church, of Portland.

Mrs. Walter Reed and Arthur Alexander have given a number of their artistic vocal recitals in Portland and nearby towns.

The following named Portland pupils of Mrs. E. B. Carroll participated at the last musicale: Jean Park McCracken, Clementine Cutler, Emma Fordyce, Jane Hoge, Katherine Holbrook, Margaret Montgomery, Leslie Weidler, Evelyn Hitchcock, Frances Batchelor and Dorothy Holbrook.

E. L. N.



*Recuerdos Simpatias
of Amor Joaquin Nin*

Binsilas febrero 1907

R. Gevaert

A Distinguished Musician.

The picture shown herewith is that of François Auguste Gevaert, the venerable head of the Brussels Conservatoire. He was born in 1828, and therefore is seventy-nine years old at the present day. Gevaert, although he took the Prix de Rome for composition at the Ghent Conservatoire, in the early '40s and has written nine operas and numerous songs, cantatas and other choral and instrumental works, did not win his chief fame as a composer, but as the writer of a treatise on orchestration which has been translated into

many languages and is generally accepted as one of the two really great works on the subject. The other is by Berlioz. Gevaert has written also many other standard volumes of an educational nature, covering the history of music, methods of singing, organ playing, liturgical chants, etc. In 1867 he was appointed "chef de chant" at the Paris Grand Opera, and when the Germans occupied the French capital in 1870 he went to Brussels, where he assumed the directorship of the famous Conservatoire in 1871. Under his direction the institution prospered brilliantly and now ranks in importance with the best in Europe.

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CHICAGO, Ill., March 23, 1907.

Capacity houses greeted the Theodore Thomas Orchestra at the Friday afternoon and Saturday evening concerts, March 22 and 23. The program was specially interesting, opening with the Berlioz "King Lear" overture and closing with Gustav Mahler's fifth symphony, C sharp minor, known as "The Giant" symphony. Gustav Mahler, who as a composer, occupies a front row position in the limelight of European controversial pre-eminence, must be counted among the favored few who receive a hearing and a recognition during their lifetime. As a conductor, of unquestioned ability, with opportunities for conducting his own works, and with Nikisch and Weingartner as sponsors and co-operators in the propaganda of the Mahler symphonies, the fates seem propitious for the promotion of the Mahler cult. This was the premiere representation of this Bohemian composer on the Theodore Thomas Orchestra programs, and much credit is due Conductor Stock for introducing him to the Chicago public. As to his ultimate place among the apostles and high priests of the absolute in music, nothing but the crucial test of time will avail him. However one may criticize the value, per se, of his thematic material, the general scheme of orchestration is brilliant, gorgeous, and throughout an exhilarating enthusiastic mood prevails, which compensates somewhat for the extreme length of time required to hear the work in its entirety. It consists of three parts and five movements:

Funeral March, C sharp minor, 2-2.

A minor, 4-4, with stormy emotion, with the utmost vehemence.

Scherzo, D major, 3-4.

Adagietto, F major, 4-4.

Rondo, Finale, D major, 2-2.

Ossip Gabrilowitsch, the soloist of this twenty-fourth program, played the Tchaikowsky concerto, B flat minor, No. 1, op. 23, in a superb manner. Mr. Gabrilowitsch gave a reading full of poetry, his beautiful singing tone, his artistic phrasing and buoyancy of spirit, developing new beauties in this old favorite.

Sir Edward Elgar will conduct the second part of the twenty-sixth program of the Theodore Thomas Orchestra. This will be his first appearance in Chicago, and the program, composed of works of living writers, will contain three Elgar compositions—overture, "In the South"; "Variations," op. 36; military march, "Pomp and Circumstance."

The following named soloists have been engaged for the Theodore Thomas Orchestra May tour: Corinne Ryder-Kelsey, soprano; Janet Spencer, contralto; Edward Johnson, tenor; Herbert Witherspoon, basso. The route will be as follows:

May 6, evening, Saginaw, Mich.

May 7, afternoon, Saginaw, Mich.

May 7, evening, Saginaw, Mich.

May 8, evening, Ann Arbor, Mich.

May 9, evening, Ann Arbor, Mich.

May 10, afternoon, Ann Arbor, Mich.

May 10, evening, Ann Arbor, Mich.

May 11, evening, Ann Arbor, Mich.

May 13, evening, Oberlin, Ohio.

May 14, afternoon, Oberlin, Ohio.

May 14, evening, Oberlin, Ohio.

May 15, evening, South Bend, Ind.

May 16 evening, South Bend, Ind.

May 17, evening, Mt. Vernon, Ia.

May 18, afternoon, Mt. Vernon, Ia.

May 20, evening, Mitchell, S. Dak.

May 21, afternoon, Mitchell, S. Dak.

May 21, evening, Mitchell, S. Dak.

May 22, afternoon, Lincoln, Neb.

May 23, evening, Lincoln, Neb.

May 24, evening, Cedar Falls, Ia.

May 25, afternoon, Cedar Falls, Ia.

May 25, evening, Cedar Falls, Ia.

May 27, afternoon, Indianapolis, Ind.

May 27, evening, Indianapolis, Ind.

May 28, evening, Richmond, Ind.

May 29, afternoon, Richmond, Ind.

Olga Samaroff, whose success in recital and with the Theodore Thomas Orchestra early in the season is well remembered, will give her farewell piano recital at Music Hall, March 31, Easter Sunday afternoon, under the direction of F. Wight Neumann. Not alone in Chicago, but wherever Mme. Samaroff has appeared, return engagements invariably have been the case.

Mme. Schumann-Heink will make her only appearance in song recital under the direction of F. Wight Neumann, at Orchestra Hall, Saturday afternoon, April 20. Mme. Schumann-Heink will give the same program originally announced for her recital last month, which had to be canceled on account of severe illness. The management advises its patrons to take advantage of ordering seats by mail, as the house for the postponed recital was completely sold out three days in advance. Mme. Schumann-Heink's income this year from her recitals is over \$100,000. Record breaking houses have greeted her everywhere.

The Kneisel Quartet's last appearance in Chicago under the direction of F. Wight Neumann, originally announced for Wednesday evening, April 10, has been changed to Sunday afternoon, April 14, at Music Hall. Rudolph Ganz will be the soloist. The following program will be played: Tchaikowsky, quartet, F major; Brahms, trio, C minor, for piano, violin and violoncello, op. 101; Haydn, quartet, G major, op. 77, No. 1.

Watkin Mills, the renowned English basso, has been engaged for one appearance only in song recital by F. Wight Neumann at Music Hall, April 7.

The New York Symphony Orchestra has been engaged by F. Wight Neumann for one concert Sunday evening, April 7, at Orchestra Hall. Mary Hissem de Moss is to be the soloist. The program arranged is to commemorate

the one hundred and seventy-fifth birthday of Franz Joseph Haydn.

Without doubt Virginia Listemann is one of the best coloratura singers before the American public. Not alone has Miss Listemann a soprano voice of exceptional flexibility, but there is a richness of timbre, a tonal coloring, in her voice that gives it a character, a thing so seldom found in a coloratura voice. Miss Listemann has filled many important engagements in the West and Middle West this season and is now en route with the Innes Band. But for this latter engagement Miss Listemann would have been the soprano soloist with the Milwaukee Choral Society, Salbach conductor, on March 22, when Bach's "Passion" music was sung. Miss Listemann has filled two previous engagements in Milwaukee this year—in November appearing with the Milwaukee Musical Society and in October in song recital. Miss Listemann will give a song recital in Wichita, Kan., in May.

The Musical Art Society, Clarence Dickinson conductor, were heard in the second concert of their first season at Orchestra Hall, on March 19. For the reviving of the long neglected à capella choruses of the old masters, the society occupies a position all its own, and is a welcome additional factor in the realm of things musical. For the giving of the modern composite choral, with its extravagant intervals and tangled tempos, a chorus of well trained, experienced vocalists is absolutely necessary, and this society, composed of fifty-one of the leading professional singers of Chicago, is again in a field all its own. For tonal quality and finely polished interpretations of the old and modern chorals, this society has no equal anywhere in the West. A number of much interest was the Liszt "Chor der engel, aus Faust," orchestrated from the Liszt piano score by Mr. Dickinson. This number was sung by the society last year, on April 21, 1906, with the entire Thomas Orchestra, at one of the Thomas concerts, and Mr. Dickinson received many congratulations on his very effective orchestral arrangement. The membership of the society is as follows:

Sopranos—Mesdames A. F. Callahan, Grace Dudley Fenton, Frank C. Farnum, Minnie Fish Griffin, Frederick I. Kent, Rita Lorton Schmidt, Gertrude Judd Smith, Ada Markland Sheffield, Lucile Stevenson Tewkesbury, Edna M. Trego, Clara G. Trimble, Minnie Bergman, Harriet A. Case, Sibyl Sammis, Mary Pech Thomson, Ragna Linne.

Contraltos—Mesdames Willard F. Bracken, Francis Carey Libbe, H. L. Stern, Clayton F. Summy, Annie Rommeas Thacker, Frederick W. Upham, Dorothy Groves Wood, Elaine de Sellem, Byrde Fisher, Jessie Lynde Hopkins, Pauline Rommeas.

Tenors—Kennard Barradell, George Ashley Brewster, Chauncey Earle Bryant, Lester Bartlett Jones, Arthur Jones, John B. Miller, Lewis W. Petersen, Alfred D. Shaw, H. Augustine Smith, George L. Tenney, Elmer Tracy.

Baritones and Basses—Chris. Anderson, William Beard, Arthur Bissell, George A. Brown, Willard F. Bracken, Marion Green, David Hantsch Grosch, Heathe Gregory, Grant Hadley, E. Warren K. Howe, Herbert Miller, Dr. Hugh Schussler, Dr. William Carver Williams.

Anna Griewisch, mezzo soprano, and Edna Richolson, pianist, gave a joint recital at Music Hall on March 21.

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Grant Weber,
Ludwig Becker,
Clarence Dickinson.

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Miss Griewisch, who is of pleasing personality and sings with much taste, was heard in several groups of songs by Franz, Brahms, Strauss, Chadwick and Mrs. Beach. Miss Richolson, a young pianist possessing well trained fingers, much facility and repose, played numbers by Schumann, Brahms, Chopin and Liszt. Both young artists were well received and presented with flowers galore. Mabel Stevens Himoe was the accompanist for Miss Griewisch.

Harrison M. Wild, organist and choirmaster of Grace Church, prepared an interesting program for the Easter morning service.

Clarence Dickinson dedicated the new organ in St. Patrick's Church, South Bend, Ind., on St. Patrick's Day, March 17, and the week before played three recitals at Purdue University, La Fayette, Ind. All the concerts were attended by immense audiences and Mr. Dickinson's work aroused great enthusiasm.

An evening of chamber music will be given at Cable Hall, on April 1, by the Vivace Trio, composed of Alice Merrill, piano; Lulu Sinclair, violin; Hans Hess, cello. The trio will be heard in Arthur Foote's trio, op. 5; in andante con moto tranquillo, by Mendelssohn; valse, op. 54, Schuetz; "Slavische Tanze," Dvorak. There will be several solo numbers also.

Mary Wood Chase will give a number of recitals in the East during April. Her first engagement will be a recital in Ithaca, N. Y., on April 2. She will go as far east as Boston, and returning will continue filling engagements as far West as Topeka, Kan., where, on April 27, she will give a recital at Washburne College, this being the seventh recital Miss Chase has given for this college. Miss Chase is one of Chicago's best schooled pianists.

Franz Wagner, who has been en tour with the Savage English Grand Opera Company as first cellist, has signed with the Chicago Symphony Orchestra, Alexander von Fielitz conductor, in the same capacity, for their spring tour.

Carolyn Louise Willard will be the soloist with the Thomas Orchestra at their last concert, at Mandel Hall, on March 26. Miss Willard will play the Liszt E flat concerto.

Edith Monica Graham, who appeared in concert at the Illinois Theater under the auspices of the Amateur Musical Club, on March 19, is a young and promising artist-pupil of Mrs. Magnus.

The violin recital by Charles Moerenhout at Kimball Hall, on March 18, under the auspices of the American Conservatory, was an artistic and very enjoyable event. Mr. Moerenhout, a most capable and interesting violinist, played a long and difficult program, retaining the interest and closest attention of his audience throughout. The principal number was the Mendelssohn concerto (E minor), which was exceptionally well and brilliantly played; and in the Henri Wieniawski polonaise and the Ernst "Aus Hengroise," Mr. Moerenhout's dextrous bowing, surety and good style proved him the experienced and well equipped artist. Mr. Moerenhout was assisted by Louise Robyn, accompanist, and in the opening number, Guillaume Leken's sonata for violin and piano, by Silvio Scionti, pianist.

An ensemble concert is announced for April 2 at Music Hall, by May Allport, one of Chicago's best pianists; Mrs. Charles L. Krum, soprano, and Horace Britt, cellist. An interesting feature of the program will be the first American performance of the Chevallard sonata for piano and cello. Camille Chevallard is best known to fame as the conductor of the Lamoureux concerts, having succeeded Charles Lamoureux in 1897.

Chris Anderson, of the Chicago Musical College, gave a song recital, assisted by Edwin Schneider, pianist, at Sinai Temple vestry rooms, on March 17, for the benefit of the Chicago Woman's Aid.

Lillian Ballagh, soprano, for many years one of Chicago's best known teachers of voice, leaves for Los Angeles, Cal., in April. Mr. and Mrs. Ballagh have many interests and own much real estate on the Pacific Coast and they will make their home there in the future.

Mrs. Harold N. Moyer will give a pupils' song recital in April. Mrs. Moyer has several very promising pupils who will be heard on this occasion.

The violin pupils of Max I. Fischel were heard in recital at Music Hall on March 20. Worthy of special mention were the ensemble numbers for strings and piano, played by thirty-five pupils of Mr. Fischel's. Mrs. Carl Kresin, soprano; Joseph Schwickrath, baritone; Carolyn M. Conley, reader; Gertrude Consuelo Bates and Marie Edwards, pianists, assisted.

The faculty concert given by the Columbia School of Music, at Cable Hall, on March 20, was an event of much interest. Special mention is due Edith L. Kellogg, who has studied with Clare Osborne Reed, president of the Columbia College, for her commendable playing of several difficult numbers. The César Franck prelude, choral and

fugue was especially well played from both the technical and artistic view points, and the berceuse by Chopin Miss Kellogg played charmingly.

Mark Lagan, tenor, who has recently located in Chicago, is meeting with much success. Mr. Lagan sang at Kam Synagogue on March 10 and 17, and will be the tenor soloist at the Palm Sunday and Easter service of the First Presbyterian Church. Following are some few press notices on recent engagements:

Aside from a very charming voice, Mr. Lagan has a fine personality and receives praise in so simple and unaffected manner and apparently with so great pleasure that his audience applauds the more unstintingly. Mr. Lagan's program was: "Eliand," a group of ten songs by Von Fielitz; "Sing Me a Song of a Lad That Is Gone," by Homer; "Her Birthday," by Browne; "Border Ballad," by Cowen; "None But the Lonely Heart" and "Warum," by Tchaikowsky; "The Asra," by Rubinstein; "Fair Forest Green, My Woodland Home," by Von Fielitz; "Serenity," by Solter, and "Arioso" (Pagliacci), Leoncavallo, and three songs by Frances Wyman—"Love's Fancy," "The Blue Bird," "The Dandelion."—Burlington Hawkeye, Burlington, Ia.

Mr. Lagan, to whom was assigned the tenor role, came up to the requirements of the part in a very commendable way. He had several solos, each of which was given with entire satisfaction, and with a tone quality that made his singing highly appreciated. His voice is well sustained, as was noticed when he took a natural in one of his solos. Throughout the evening Mr. Lagan found a very ready sympathy with his hearers and his every effort was warmly applauded.—Mitchell Daily Republican, Mitchell, S. Dak.

Cecil Fanning, a young baritone of Irish lineage, gave a song recital at the South Shore Country Club, on March 23, to one of the most enthusiastic audiences of the season. Mr. Fanning sang the following program, accompanied by H. B. Turpin:

Der Wanderer.....Schubert
Traum durch die Dämmerung.....Strauss
Aug Deinen Augen.....Franz Ries
Hers, Sie Nicht Bekommen.....Franz Ries
Nocturne.....Lenschwen
Vision Fugitive, Herodiade.....Massenet
Henry the Fowler.....Loewe
Edward.....Loewe
Come, Live With Me.....Minetti
To Love—To Suffer.....Tirindelli
Over the Desert.....Kellie

This has been a most successful season for Mr. Fanning. He has filled forty-two engagements in all the big cities of the East and West and has over sixty concerts booked for next year.

Jeannette Durno Collins presented four pupils in piano playing in recital on March 23. Daisy Waller, Marion Orchard, George Riecks and Grace Banks. Miss Banks' playing of the Haydn variations in F minor was very well done with a clear, clean and brilliant technic. Helen

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Carnes, a pupil of Minnie Fish Griffin, assisted, singing "Sapphische Ode," Brahms, and "The Bird and the Rose," Harracks. Mrs. Carnes has a rich contralto voice, which she uses very effectively.

An interesting Easter musical program has been arranged for St. Paul's Universalist Church by Mrs. Wilhelm Middelschulte, organist and director. The quartet, composed of Mabel Herdien, soprano; Julia Heinrich, alto; John B. Miller, tenor; William Beard, basso, will be assisted by Leopold Kramer, violin; Carl Brueckner, cellist, and Mrs. Middelschulte, organist.

Some Press Notices for Elaine de Sellem.

Elaine de Sellem in her single solo from "La Reine de Saba" revealed a voice of rich tone.—The Globe, Toronto.

Elaine de Sellem's florid and effective contralto number gained a recall.—Toronto World.

The contralto, Elaine de Sellem, scarcely had opportunity to show her powers in the evening concert. Her voice is one of great range, equally good in the higher and lower notes and lighter than that of a contralto usually is.—The Advertiser, London, Ont.

Elaine de Sellem, the contralto, possesses an excellent voice and sings with ease and expression. The lovely aria, "More Regal in His Low Estate," by Gounod, won her a hearty encore.—Ypsilanti News.

Elaine de Sellem sang the "Fac ut Portem" wonderfully well and in most acceptable throughout the evening.—Ypsilanti Daily Press.

Elaine de Sellem has an agreeable contralto voice, which she handles well, and won a hearty recall for her singing of the famous aria, "More Regal in His Low Estate," from Gounod's "Queen of Sheba."—Ypsilanti.

The Handel Musical Club, Clement B. Shaw conductor, will give their seventh semi-annual concert at Auditorium Recital Hall, on March 26.

Louise St. John Westervelt, conductor of the Harmonie Singing Society, announces a concert for May. Miss Westervelt has met with great success as a conductor, and all previous concerts have been artistically and financially successful. On January 31, the date of the last concert, the soloist was Marion Green, basso, and several noted soloists have been engaged for the May concert. Miss Westervelt has charge of the chorus choir of Grace Church, Davenport, Ia., and recently gave the greater part of "The Messiah."

Corinne Rider-Kelsey, soprano, and Janet Spencer have been engaged for the Apollo Club's concert on April 15, when Bach's "Passion Music" will be sung. Mrs. Kelsey sang last year in the Brahms "Requiem" and Elgar's "Light of Life," and Miss Spencer was heard in "The Apostles," by Elgar. Mrs. Kelsey has sung the Bach "Passion" in Bethlehem, at the Bach festivals, on two different occasions.

Helen Buckley, soprano, has filled many engagements this year. The following list of prominent clubs can attest Miss Buckley's superior excellence in oratorio, concerts and recitals. Chicago (Apollo), Chicago (Mendelssohn), Minneapolis (Apollo), St. Louis (Choral Symphony), Cincinnati (Orpheus), Pittsburgh (Mozart), Milwaukee (Arion), Milwaukee (Musikverein), Detroit (Tuesday Musical), Grand Rapids (Orpheus), Kansas City (May Festival), Los Angeles (Apollo), Chicago (Theodore Thomas Orchestra), and many others.

EVELYN KAESMANN.

Two Great Wagnerian Singers.

The "Walküre" performance at the Metropolitan last week was noticeable because of the presence in the cast of those two marvelous Wagner singers, Galski and Schumann-Heink. They were Brünnhilde and Fricka, respectively, and what they did in those roles is no new story to those who follow the Wagner representations in New York. Galski's Brünnhilde is a warm, pulsating, living impersonation, full of fire, pathos, and dignity. Vocally she is always ravishing, and never was more so than last week. Schumann-Heink's Fricka revealed the fact that the great contralto now is at the zenith of her powers, for her voice sounded even more grandiose in volume than formerly, and the earnestness and eloquence of her musical declamation were sheer overpowering. Both Galski and Schumann-Heink repeated their "Walküre" triumphs in last Monday's performance of "Siegfried."

"Aida" was given at La Scala, Milan, with Gay in the part of Amneris, Burgis as Aida, and Zenatello in the role of Rhadames. Prior to Zenatello's engagement at the Manhattan in New York he will tour in South America with Emma Carelli. Zenatello, by the way, is reported to have signed for five years with Hammerstein, but the tenor says that his contract is for only two years. He will sing at Verona shortly in a few performances of "Aida."

Von Klenner Pupil Secures Position in Pittsburg.

Maude Porter Lafferty, a pupil of Madame Evans von Klenner, of New York, has secured the position of solo soprano in the Third Presbyterian Church, of Pittsburg. This is one of the highest priced choir positions in the Smoky City. It is reported that Miss Lafferty is to receive a fee of \$1,000 a year. Miss Lafferty has a beautiful voice and is very musical and intelligent. Her cousin, Mary Lafferty, is at present a student at the Von Klenner School of Music, on West Fifty-seventh street.

Good Friday Music at Calvary Baptist Church.

A new Passion cantata, "The Message from the Cross," by Will C. Macfarlane, will be sung Good Friday night at Calvary Baptist Church, on West Fifty-seventh street. The musical program will be conducted by Edward Morris Bowman, the organist and choirmaster. The soloists will be Myrta French-Kuersteiner, Bessie Bowman-Estey, E. Theodore Martin and C. Judson Bushnell. The pastor of the church, the Rev. Dr. Robert Stuart MacArthur, will deliver an address.

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MANAGEMENT

SOLOISTS HELP ELGAR'S "APOSTLES."

Sir Edward Elgar's oratorio "The Apostles" was given under the composer's direction at Carnegie Hall last Tuesday evening, March 19, with an array of soloists who were extraordinarily brilliant and effective, and, in fact, lent the concert whatever interest it had for local music lovers.

In the first place, "The Apostles" was no novelty here, as the work had two previous hearings, one on February 9, 1904, and the other on March 25 of the same year. In the second place, THE MUSICAL COURIER pointed out at the

ly to blame for the poor attendance at Carnegie Hall last week, although it is surprising that not even the presence of the once much talked of composer served to draw at least an audience of curiosity seekers.

Those who expected Sir Edward to make any revelations in his work not noted here before, were grievously disappointed. He is a pedantic, lack-luster conductor, with rigid beat and uninspiring method quite innocent of the higher achievements in tonal and dynamic shading and climax building. It is not to be denied that he had to work with a chorus whose regular leader is even less fitted than Sir Edward to accomplish remarkable choral results, but all things considered, the composer of "The Apostles" demonstrated conclusively that the director's baton is an instrument which he should let severely alone.

The raucous tone quality of the chorus and its general inefficiency in the performance of last week, were partially atoned for by the singing of the six soloists, all of whom deserve a warm and separate word of praise. Corinne Rider-Kelsey followed up her Philharmonic triumph of a few days before by another striking achievement, her delivery of the music assigned to the Virgin Mary and the Angel being marked by exquisite tone production, finish of phrasing, and highly developed musical intuition. Matja von Niessen-Stone is mistress of a faultless vocal method and unusual interpretative gifts, and as she was in unusually good voice, her share of the solo music proved to be an unalloyed treat for discerning music lovers. George Hamlin, an artist ever, sang the tenor music with all that opulence of voice and refinement of style which have long ago placed him in the front rank of the great singers. Frank Croton, past master of oratorio, delighted the hearers with his vital dramatic characterization and resonant vocalism in the exacting part of Judas. Claude Cunningham, who has no superior in polish of delivery and the many finer graces of song, made a host of new friends (and surprised even his old admirers) by the ringing power of his voice and the lavish manner in which he poured it forth. Edwin Evans, basso, gave an impressive and moving reading of the part of Jesus. He sings with sympathy and uncommon musicianship.

As to the oratorio itself, there remains nothing new to add in the way of descriptive comment. The "leit-motif" method undoubtedly is effective in opera, but it will not do for oratorio. Besides, Elgar's themes are so short breathed, and his melodic line is so broken, that the "leit-motifs" resolve themselves into a series of more or less unmelodious intervals provided with arbitrary significances which may mean much to the composer but represent nothing to the listener—provided he can follow the motifs through the thick maze of orchestration, too thick by far and too prolix. "The Apostles" is not a work that will outlive its composer very long. Elgar, like Mascagni, Leoncavallo and some other moderns, seems to be a man of one work. In Elgar's case that chef d'œuvre is "The Dream of Gerontius."

New York Institute of Music Recital.

Many students, guests and friends of the New York Institute of Music, 550 West End avenue (Bessie Clay, president), attended the piano recital given by Joseph Maerz, Wednesday evening of last week. Mr. Maerz plays with taste, clean technique and musical feeling. He was heartily recalled several times. His playing of the romantic music was especially charming, because it never de-

scended to the depths of sentimentality—a fault most common with performers of the "poetic" type. The program included the d'Albert suite, op. 1; the Haydn "Variations in F Minor"; two Chopin studies, two Chopin preludes, the Chopin fantasia, op. 66; the funeral march, from the sonata, op. 35; the waltz, op. 64, No. 1; the ballade, op. 47 (by request); "Sonntags Morgen Auf Glion," by Bendel; "Reisebilde," by Arthur Voorhis; "La Fileuse," by Raff; "Witches' Dance," by MacDowell; "Liebestraum," by Liszt (by request), and the Schubert-Tausig "Marche Militaire." This was a formidable and well arranged list. The recital took place in the spacious salon of the Institute.

Musical Progress in Salt Lake City.

SALT LAKE CITY, Utah, March 20, 1907.

A month's review of concerts in Salt Lake City shows that musicians are making progress. Another large audience assembled to greet Arthur Hartmann on his "return" engagement.

Salt Lake City is to have its first annual music festival during the week, commencing Monday, April 8. The works announced for performance include "The Messiah," and "Hiawatha," by Coleridge-Taylor. The Chicago Symphony Orchestra, with Marie Zimmerman, Elaine de Sellem, E. C. Towne and Dr. Hugh Schussler as the solo singers, will assist the festival chorus of two hundred voices, under the direction of Evan Stephens. Franz Wagner, cellist, is also to play at the concerts. Fred Graham is the festival manager.

Cecilia Sharp, one of the leading piano teachers of this city, was married some weeks ago to Mohowrie Young, an artist of ability. Mrs. Young will keep up her musical work.

Mrs. C. G. Plummer, soprano; Frederick Graham, tenor; Albert Russ, cellist, assisted the violin pupils of George Skelton at a recent concert, in the First Congregational Church. Mr. Skelton played some skillful accompaniments. The names of the violinists follow: Pauline Heringer, Romania Hyde, George Flashman, Joseph Kingdon, Joseph Fulop, Helen Hartley, Leonora Smith, Fac Lambert, William Ross Hutchinson, Jr., G. Garrison Verbyck, Janet Bennett, George Klink, Sally Sears, Emma Cullen, E. R. Woodruff, Russell Cunningham, Ella Pitts, Morris Andrews, Anna Warren, John W. Krause, Carl Springman, Ernest Hartman, Clarence Burton, Ed Fitzpatrick, Harry Lester, Lena Broadbuss, John Robert Payne, Bryan Houston, Dorothy Blunk, Alberta Bradley, Teddy Goodwin, Marien Hooper, Nettie Snedeker and Helen Hartley.

Alfred L. Farrell, basso cantante, who has studied in New York the past two years with Dudley Buck, Jr., will be heard in song recital at the First Congregational Church, on March 26.

Sonzogno has opened another Concor, the occasion being the centenary of the Conservatory of Milan. He offers 3,000 francs for an instrumental piece and 2,000 francs for a vocal.



MATJA VON NIESSEN-STONE.

time that "The Apostles" is a dull and uninviting composition, and this paper has also published authoritative foreign criticisms to the same effect, written by English reviewers after the various performances of "The Apostles" in Great Britain. No doubt these circumstances were large-

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Raphael Kellert's Violin Recital.

Raphael Kellert, a young Canadian violinist, who has studied abroad with Ysaye, awakened echoes of his master at the recital given by the youthful performer at Mendelssohn Hall on Thursday afternoon of last week. Kellert has a broad and rugged style that is remarkable considering his years. He has intelligence, a deep musical nature, and already shows uncommon skill in his performances. The violin program follows:

Sonata, No. 1, op. 12.....Beethoven
Concerto, G minor, op. 26.....Bruch
Ballade et Polonaise, G major, op. 38.....Vieuxtemps

Kellert is in those years where it may be no longer proper to refer to him as "Master" Kellert, and yet he seems too young to bear the dignified prefix of "Mr." The young man showed some of his best qualities in the playing of the Bruch concerto. This work was beautifully phrased, and aroused enthusiasm among the musicians in the audience who recognize in Kellert a player of great promise. It is the manliness in Kellert's art that commands admiration, but as he is also greatly equipped with musical gifts his concerts cannot fail to interest audiences. He was ably assisted by Max Liebling, as the pianist of the afternoon. As encores Mr. Kellert played after the concerto Pierné's "Serenade" and the Zarzicki mazurka after the "Ballade and Polonaise" by Vieuxtemps. Helen McGrew, soprano soloist at St. Bartholomew's Church, sang a Handel aria, an old English song, and two songs by Brahms between the violin numbers.

Madame Szumowska's Southern Notices.

Mme. Szumowska's recent Southern trip accorded her many complimentary notices from the press, two of which are as follows:

Madame Szumowska occupies a niche to herself, and criticism at this late date is a trifle out of place. The quality of her work is uniformly fine. She is especially famous as an interpreter of Mozart and Chopin, the latter especially, in view of the fact that she is a pupil of Paderewski. The Rubinstein selection called for the prime qualities of the virtuoso, those which won New Orleans when this distinguished artist first played here two seasons ago, and made her name a happy memory in this city. The many runs and the crisply and beautifully accented notes revealed Madame Szumowska's wonderful technique better, probably, than any other number on the program. The encore was an étude by Chopin, a short but remarkable performance.—New Orleans Picayune.

Madame Szumowska-Adamowski is a very beautiful woman, and her presiding at the piano is grace itself. Her style is brilliant and altogether unaffected—in a word, she does not overphrase. She plays Mozart as Mozart probably played his own music—that is to say, in a classified way, without rubato; next she turns to Chopin and gives precisely the color that this past master of music color sought to express. Then, in a moment, she is with Liszt—the Liszt who would put frills, that is to say, trills—on Beethoven and Bach. Madame Szumowska is certainly a great interpreter. Her playing of Liszt's "Campanella" was magnificent as a tour de force in tremolo movement. The listener is astonished by the display of physical strength as well as by the wonderful deftness in use of the fingers. This is not all, however, for the lady has the velvet touch as well. It is rare that one has the pleasure of hearing an artist so well endowed in this respect—one who can produce the necessary fortissimo tone without overloading the piano, and then pass to the most delicate whisper of a tone, yet retain the fullness of it, i. e., the tone.

The audience was delighted with the distinguished performance and insisted upon one more playing, which the lady graciously accorded.—Mobile (Ala.) Register.

Simon Buchhalter's Second Recital.

Simon Buchhalter gave his second piano recital of this season, in Mendelssohn Hall, Wednesday evening, March 20. The first audience that came to hear him was large and the second one still larger, which is a sure indication that Mr. Buchhalter possesses the power to attract. It was a purely musical company, and the artist was re-



SIMON BUCHHALTER.

warded with warm applause and requests for additional numbers. The following was the program:

Passacaglia.....Frescobaldi-Stradal
Sonata, op. 57, Appassionata.....Beethoven
Rhapsody, B minor, op. 79.....Brahms
Nocturne, op. 9, No. 1.....Chopin
Etude, op. 10, No. 13.....Chopin
Ballade, op. 47.....Chopin
Nocturne, op. 31.....Sgambati
Humoresque.....Buchhalter
Silhouette.....Oscar Nadbal
En Courant.....Godard
Scherzo-Marsch.....Liszt

Mr. Buchhalter's style is essentially virile. He has an immense tonality, but seems to bring this out of the piano, instead of pounding it in. His playing has life, considerable color, clearness, the freshness of youth and a certain nobility that is never lost. He is sincere, convincing and thoughtful. The Liszt number showed great artistic and temperamental resource. His "Humoresque" was received with evident tokens of pleasure. Mr. Buchhalter recalls the Russian pianist Siloti in personality and type, even to the playing of the Schubert "Impromptu No. 2," in recall, one of the latter's favorites, and in which a tenderness, even pathos, left a deep impression.

Heinrich Gebhard in Franck's Novelty.

Heinrich Gebhard, the Boston pianist, played the piano part in César Franck's "Symphonic Variations" with the new Wallace Goodrich Orchestra in Jordan Hall, February 28, its first hearing in Boston (and this work has been heard only two or three times in America to date). He had great success with it with both audience and critics, as may be seen by perusal of the following five press excerpts:

Mr. Gebhard plays Franck's music with unusual understanding, and his playing of the variations was a true and full interpretation. A deep impression was made by the music and its performance on the audience, the impression of an acquaintanceship with something rare and lovely. Mr. Gebhard was recalled again and again.—Philip Hale, in Boston Herald.

The César Franck variations for piano and orchestra were the most important number of the evening. Mr. Gebhard was the soloist, and he caught the spirit of the work admirably. The brilliancy of his performance won immediate recognition from the audience, and he was recalled over and over with the heartiest enthusiasm.—Louis C. Elson, in Boston Advertiser.

In Franck's symphonic variations we find a very exquisite felicity of idea, fancy and tracery; intimate, tender, meditative, gently seeking a purity of expression that makes the piano seem no instrument of strings and hammers, but a voice out of that serene and shadowy world in which Franck's imagination dwells. Mr. Gebhard's playing was of the spirit of this work.—H. T. Parker, in the Boston Transcript.

Heinrich Gebhard was the soloist of the evening. He played Franck's lovely variations with beautifully clean technique and wonderful spirit.—Boston Globe.

Franck's variations were never given in Boston before. Last night this work was played superbly by Heinrich Gebhard.—Boston Journal.

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WITHERSPOON IN SYRACUSE.

The following criticism from Syracuse, N. Y., tells of another triumph for Herbert Witherspoon, the basso:

SONG RECITAL IN HIGH FAVOR.

HERBERT WITHERSPOON DELIGHTS A LARGE AUDIENCE UNDER AUSPICES OF MORNING MUSICALS.

A large audience was present last evening in the Assembly Hall in the University Block to listen to one of Herbert Witherspoon's remarkable song recitals. By its close attention and warm applause it showed to some degree the high appreciation in which his artistic work is held by the music lovers and musicians of Syracuse.

Once before has Mr. Witherspoon been here, and the delight of that evening only whetted the appetite for more, the result being his second appearance and under the same auspices, the Morning Musicals.

The art of a perfect song recital is one of peculiar difficulty. In opera, with a fine voice combined with temperament, the rest is made comparatively easy, for the stage accessories are at hand. In a recital the singer must stand or fall upon his own merits. Mr. Witherspoon stands.

One line an evening is traversed in opera, in a recital many; and to be greater than opera, the artist must, unaided by accessories, envelop each in its own individual atmosphere. This requires not only a superb voice, thoroughly trained, and temperamental qualities, but broad intellectual knowledge besides.

Slowly and patiently has Mr. Witherspoon carried this ideal in mind until in his artistry he has attained enviable results.

A year or so after leaving the college life of Yale he took up seriously the study of singing of songs, devoting himself to his work in this country and abroad. What is always evidenced so clearly, aside from the training he received, is the concentrated thought with which he has invested his work. It shows everywhere, in breathing, in tone production, both of quality and quantity, in beauty of phrasing, and in considering no detail insignificant.

Mr. Witherspoon spent ten years in preparation before even going to New York for a hearing, four years of that time being in concert work after his return from Paris, seeking to gain the self command which comes with the authority of experience.

Before the recital Mr. Witherspoon made a few remarks explaining the numbers upon the program, dealing especially with the folk-songs.

The dignity and impressiveness with which he invested the first number, the fine aria, "Gute Nacht," from the Bach cantata, produced in large measure by his beautiful legato, imbued it with the religious spirit it demands. In admirable contrast was Figaro's famous aria, which closes the first act of Mozart's "Marriage of Figaro."

The music itself is most graceful, and the sparkle and vivacity which pervaded the interpretation quite brought the merry Figaro before one.

The second group of songs, the classic and modern German, was to include "The Wraith" and the "Postilleros" of Schubert. Much to be regretted, the latter was necessarily changed to a higher one by Schumann. It also included "Peace," by Max Reger, and the "Minstrel's Song," by Nicolai.

In the Schubert number Mr. Witherspoon gave full play for the lights and shades, from the mysterious pianissimo to the tremendous agonized fortissimo.

With this artist everything is called into play. His whole being responds, and what is delightful in the significance he gives to the words. His fortissimos are so filled with the resonance of his voice that they are always elastic and never harsh.

In the next group, the modern English, attention must be called to the curious one, "How's My Boy?" which was practically a recitative. One more, "Song for a Summer Twilight," stands out with especial interest, first, because it was composed by a Syracuse man, Albert Mack, of the University, and, second, on account of its high merits. In the prefatory remarks Mr. Witherspoon said he considered it among the best songs of its class that he knew.

From this group he passed to the French and Russian, each and all characteristic of their nation, the Russian especially interesting, combined as it was with fine melody and rough but not unpleasant harmony.

In the closing group, the folksongs, Mr. Witherspoon had full opportunity to show his command of the beauty of expression, from that of extreme delicacy to the tremendous climax with its rushing, tempestuous tempo, and the daring, dashing quality of the melody

shown in the old Irish song, "Black Sheela of the Silver Eye." With all his abandon he never lost his reserve power. Notwithstanding he had been most generous, the audience fairly demanded still another, and with lovely effect he sang Liza Lehmann's arrangement of "Annie Laurie."—Syracuse Post-Standard, March 13, 1907.

Some of his Cleveland, Ohio, notices are:

WITHERSPOON RECITAL.

We may waive technical considerations in discussing the Witherspoon recital at the Temple last night. Mozart's "Non Più Andrai" aside, there was no arpeggiated Italian aria present to disturb the peace; Bach's "Gute Nacht," contrapuntal though it be, was short; and in general the program consisted not of exercises, but of songs—songs with time and tune, the simple old fashioned but still effective devices for pleasing the musical ear. Add to this a singer proverbial for richness of voice and perfection of control, and one need not explain why a discourse upon breathing and registers would be decidedly de trop.

It was a program of contrast, too, a fact which heightened the effect. Songs of intense feeling invariably had their foils in bits of musical esprit—"Gruppe aus dem Tartarus," cheek by jowl with "Der Knabe Mit Dem Wunderhorn," and "How's My Boy?" with Wilson's pastorale. * * * The evening presented several distinct climaxes, in point both of dramatic interest and vocal presentation. "Der Gruppe aus dem Tartarus" first held the audience rigid with its inspiration of performance. It is a tremendous subject, whether for painter or poet—the wan shades straining to the impassable river, with an "Ewigkeit" of unanswered questioning in hollow eyes. None but a Schubert could have molded that idea into plastic tonal form. And if the conception is too big to confine into musical phrase, how much harder to materialize it further into physical air vibrations, and still preserve its power! This Witherspoon did, not only by the somber color of his voice, but most of all by the force of his interpretation—an interpretation in which tone production and delivery combined to emphasize the idea of endless despair.

The next high light came with Herrmann's "Helle Nacht," which was enthusiastically encored. Although given in the main with veiled tenderness, the gray landscape tones of the song were supplemented now and then by the deeper tones of passionate crescendos, "Geliebte du" and "Hilf, O Traum." And then upon the heels of Nicolai's jolly "Spielmann's Lied," and with the Mozart aria still ringing in our memories, to show how well Mr. Witherspoon can assume the debonair, came a magnificent rendering of a song voicing more actual human sorrow than any Ibsen tragedy. To those who have not heard Homer's "How's My Boy?" it is impossible to describe the splendid suggestion of words and harmonies—the limitless things unsaid. Of such a number one cannot say more than that Witherspoon sang it perfectly.—Florence E. Allen, in Cleveland Plain Dealer, March 7, 1907.

WITH THOMAS ORCHESTRA.

Herbert Witherspoon sang Thomas' "Drum Major" with an appreciation of the popular, which does credit to his versatility—and indeed his splendid voice would embellish a scale into deep musical thought. "Wotan's Farewell" from "Die Walküre" was magnificently given with a power seldom equaled in great operatic representations. If Mr. Witherspoon were to invade the German stage he might succeed in demonstrating that Wagner does not have to be "geschrien" in order to be impressive. The dignity and beauty of his tones carried out the dignity and beauty of his conception to a remarkable degree. Not less satisfying was his encore, "Florida's Madrigal," a delightful song dedicated to Mr. Witherspoon, and at his request orchestrated by the composer. The "Drum Major" and the "Wotan" were perfect in their way, but in the madrigal intensity of feeling combined with absolute vocal art to make ideal music.—Cleveland Plain Dealer, February 27, 1907.

Henry Wolfsohn in Chicago.

Henry Wolfsohn was called to Chicago to be with his brother, who is seriously ill in that city. The concert manager expects to be absent from his New York office about a week.

Ernesta Parsi, mezzo soprano and once a protégée of Ricordi, was tendered a benefit concert at the Teatro Nazionale, in Rome. A great many fine artists took part.

Recital at the Virgil Piano School.

A recital at the Virgil Piano School, 19 West Sixteenth street, Mrs. A. M. Virgil, director, attracted a cultured audience, Monday night of last week. The program was exceedingly interesting and finely played. The first number, romance, by Schumann, and bourée, by Bach, was played by Sydney Parham, pupil of John Stephan. Miss Parham has a very musical touch and gave an excellent interpretation to her numbers.

The "Austrian Folk Song," by Pacher, followed, and was played exceptionally well by Bertram Millhauser, who received a hearty encore and responded with a tarantelle, which was also well given, and showed great brilliancy and velocity of execution.

Little Lucille Oliver came next on the program. She gave one of Mrs. Virgil's new compositions, entitled "Barchetta," which well displayed the cleverness of her execution, and a valse by Chopin, op. 69, No. 1. She was recalled by a hearty encore and gave "Solfeggietto," by Bach.

Ida Millhauser, a little girl of twelve years, deserves credit, as well as her teacher, for the manner in which she played the difficult "Le Papillon," by Lavalée. She also fully deserved the hearty recall she received. In acknowledgment she took her seat and played in an excellent manner a lively little piece by Scharwenka.

Alma Hollrock, one of the advanced pupils studying under C. Virgil-Gordon, came next. She played a group of four tone poems by MacDowell and Burmeister, in which she did herself and teacher much credit.

Ida Volk, who has been studying but a short time with Mrs. A. M. Virgil, played the "Spring Song," by Wagner-Liszt, in a very acceptable manner. Miss Volk shows an abundance of musical ability, which, with conscientious study, would give her the highest success.

Jennie Quinn, pupil of C. Virgil Gordon, who has often been mentioned in these columns, closed the program. Her numbers were: "Arietta," by Gluck-Joseffy; two études, by Chopin; "If I Were a Bird," by Henselt; concert étude, by MacDowell. Miss Quinn displayed celerity, ease and grace of execution in the difficult numbers allotted to her, and, at the same time, made a profound impression by the power and quality of tone she produced.

Mrs. Virgil is now en route on an extended concert trip through the West, and will take with her Jennie Quinn and little Lucille Oliver as concert players. They will play engagements at many of the leading schools and convents, as well as independent engagements at the larger cities. The tour will extend as far West as St. Paul and Minneapolis, and as far south as Cincinnati.

An evening of pleasure may be looked forward to by those who will have the opportunity of attending one of these recitals.



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The Musical News of Pittsburgh.

Pittsburg, March 20, 1907.

Marion Green, basso cantante, from Chicago, assisted the Tuesday Musical Club at the concert held at the German Club on March 12. James Stephen Martin, conducted, the program which included the cantata "The Lady of Shalott," by Wilfred Bendall; an "Ave Maria," by Gelbke, and other part songs. Mr. Green sang the prologue from "I Pagliacci," a cycle of "Jester" songs by Bantock, and a group of three songs by Whelpley, Coleridge-Taylor and Allitsen. Elizabeth McNally was the assisting pianist, and Miss Ellis sang an incidental solo in the cantata.

At a pair of concerts by the Pittsburg Orchestra, on March 8 and 9, the audiences seemed really delighted with the third Brahms symphony. Mr. Paur had his usual triumphs. "The Sorcerer's Apprentice," by Duka, had its first hearing at these concerts and proved an interesting composition. Campanari, the baritone, sang "Vision Fugitive," from "Herodiade" (Massenet), the prologue from "I Pagliacci," and as an encore "The Toreador Song" from "Carmen."

The following named vocal pupils of Marta Sanda Bransen, teacher at the Von Kunits School of Music and

Art, were heard at a recent concert: Mollie Sotter, Ethel Smith, Edith Brown, S. B. Simpson, Louise Melzer and Helen Horne. Three violin pupils of Mr. Von Kunits—Nellie Bender, Vera Barstow and Eloise Peck—assisted the singers.

The Rubinstein Trio, Julia Gibansky, piano; David Dubinsky, violin, and Alois Reiser, cello, gave the first concert Tuesday night of last week at Conservatory Hall.

W. H. Oetting, one of the leading organists of Pittsburg, was the performer at the organ concerts at Carnegie Hall on March 9 and 10.

Mr. and Mrs. William Yeatman Griffith united in a charming song recital at Conservatory Hall Monday night of last week. Their list consisted of numbers by Brahms, Strauss, Mozart and folk songs.

At the Dal Verme a new operetta company, called the "Citta di Milano," gave its first performance before an immense audience, and to the satisfaction of all as to scenery, costumes, and especially the prima donna. She is Mlle. Vecia, a French girl, who a few years ago sang in "Thais" at the Lirico with success.

Kelley Cole's Buffalo Notices.

Kelley Cole, the tenor, was well received on the occasion of his recent appearance in Convention Hall, Buffalo, N. Y. Some of his press notices were as follows:

Kelley Cole, the noted tenor, was the soloist, and strengthened the excellent impression he made at his former appearance here last spring. He possesses a tenor voice of great sweetness and clarity of tone, and brings to his work the artistic intelligence of interpretation that makes his singing delightful. He sang a group of German songs with charming effect, and was recalled until he gave an encore. In his other selections he was heard to the best advantage in "How Deep the Slumber of the Floods," by Loewe; a Scotch song, "Mary," and the "Bedouin Love Song," by Jordan. As an encore he gave a merry little ballad entitled "Pretty Creature."—The Buffalo Courier, January 31, 1907.

Kelley Cole, tenor, of New York, was the soloist. His work was no less enjoyable than when he sang in Buffalo a few months ago. He has admirable musical intelligence and feeling, and such vocal control that he is able to color the voice as he will. Without possessing a remarkable organ, he can do quite unusual things with his voice, for he is a sincere artist. He sang eight official songs and two encores. One beautiful song, beautifully delivered, was "How Deep the Slumber of the Floods," by Loewe.—The Buffalo Express, January 31, 1907.

Kelley Cole, the tenor soloist, delighted his hearers with his smooth, sympathetic tones and his artistic singing of both groups of songs that he presented. Much of his success was certainly due to his charming accompanist, Mrs. Cole, whose delicate shading was deeply appreciated.—Buffalo Evening News, January 31, 1907.

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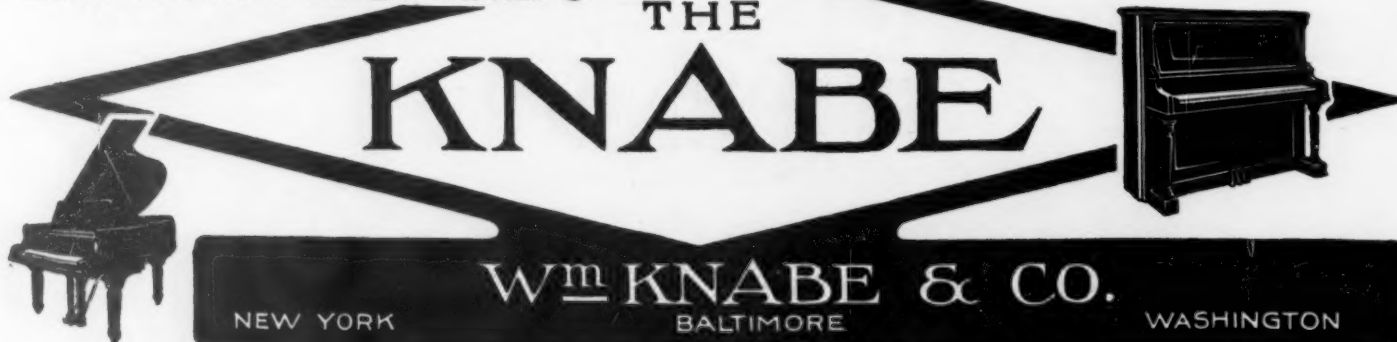
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